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SUSHI
counters and
oyster bars. Page 17.

THE SAN FRANCISCO

BAY GUARDIAN

35¢

SINCE 1966. THE WEEKLY NEWSPAPER OF SAN FRANCISCO AND THE BAY AREA. APRIL 23 THROUGH APRIL 30, 1976. VOL. 10, NO. 29.

THE GREAT MONOPOLY HOAX

Exclusive! How Parker Brothers snatched up a folk game and collected millions — without passing Go and without going to jail.

An S.F. professor battles the Monopoly game empire. Page 7.



City strike

What happens when everybody hangs tough? Page 3.

A lesbian in the legislature

Boston's Elaine Noble talks about busing and her fight to keep a gay bar out of her district. Page 5.

'All the President's Men'

Hollywood's reward for Nixon-haters. Page 15.

Transcendental Meditation, self-taught

For those who can do without a \$125 mantra. Page 14.

Al Green: Heir apparent to Sam Cooke and Otis Redding

Page 16.

The L.A. Times ranks journalism in San Francisco:

“... the most spectacular failure was that of City magazine in San Francisco earlier this year. “Movie producer Francis Ford Coppola poured \$1.5 million into City, but was never able to create either an identity or an audience not already served by an excellent muckraking weekly (the Bay Guardian), a good Sunday newspaper supplement (California Living), a weak but already established city magazine (San Francisco) and/or the city’s widely disparaged daily newspapers.”

From an article in the April 5 Los Angeles Times, by David Shaw, the Times media critic, assessing city magazines and metropolitan journalism throughout the country.

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LETTERS

'BANKRUPTCY OF ZIONIST LOGIC'

Burton Wolfe's recent "expose" of the Bank of America and the Arab League Boycott of Israel [*Guardian* 4/9/76] revealed far more about shoddy reporting and the bankruptcy of Zionist logic than it did about the criminal ethics of America's biggest bank.

From his sweeping and totally unsubstantiated assertion that next to the Nazi Party the Arab League is the most anti-Semitic group around, to his failure throughout the article to interview anyone from the League or to try to explain the politics of the boycott, Wolfe indulges in the anti-Arab racism that has dominated this country for far too long. Either it never occurs to him that there really is a difference between a political boycott against an expansionist state and an anti-Semitic campaign, or he does not want it to occur to us.

The fact is that Israel first took shape as a settler-colony implanted in a resistant Palestine. The Zionists bought land, evicted Arab peasants and reserved the land for Jews only — to be worked and owned by them alone.

It is unfortunate to ever find ourselves in agreement with the Bank of America, but its assessment that the boycott is political in character and not a matter of religious discrimination is much more accurate than Wolfe's fully Zionized view. Does Wolfe consider five billion dollars of US aid to Israel since October 1973, religious support? Anyway, ethics do not matter to the bank: it seeks profits wherever it can find them and to hell with ethics. I'm shocked that this shocks Wolfe.

Lorraine Thiebaud
San Francisco

Burton Wolfe replies: Strange that I should be referred to as a "Zionist," when the only article I have ever written on the subject is anti-Zionist, and I caught hell from B'nai B'rith for it.

I did not state in my article that "the Arab League is the most anti-Semitic group around." I said the US-Arab Chamber of Commerce, which is something altogether different, is anti-Jewish. The ADL uses the term "anti-Semitic" there, and it's wrong because the Chamber is really run by Arabs — the Americans are on it just to rubber-stamp policy so they can do business in Arab nations — and Arabs are Semitic. To call them anti-Semitic is to call them against themselves.

That the Chamber is anti-Jewish only an ignoramus or a propagandist for the Arabs would try to deny. Why do you think a firm like Helena Rubinstein is on its blacklist? Because the firm is controlled by Jews. Why do you think Sammy Davis Jr. and Elizabeth Taylor films are on the list? Because they converted to Judaism.

You call that "national" or "political" instead of ethnic discrimination?

'STOLEN PASTS, PRESENT AND FUTURE'

Your article in the April 2 edition, "Movies with a Social Conscience" was totally lacking any information on what women in the East Bay are doing with film. Even your mention of the New Day Films people was to identify two male film makers and their alternative distribution connections, rather than to talk about New Day as a feminist film collective process.

Our society's beginning to recognize film as a medium and a tool for personal/political liberation is great growth and change, but is certainly no new news. Even the US State Department is hip enough to have banned the entry of the recently scheduled Berkeley Cuban Film Festival. The kind of "social conscience" your article speaks to is still of the male-defined left. And, it is still not enough for us, as feminists, as lesbians, and as women reconnecting with our stolen pasts, present, and future.

Verna Petrilli
Reelwomen Film Collective
Berkeley

'SELF-DEFEATING SOLUTION'

While your editorial of 4/23 quite rightly points to the corrupt alliance between the craft union leadership, the Chamber of Commerce and the Board of Supervisors as the explanation for the unions' isolation in this strike, your solution — limited support to the Board's hard line — is self-defeating.

The strike does indeed expose the bankruptcy of the craft unions' policy of winning economic benefits through political deals with "friends" of labor (many of whom the *Guardian*

itself has endorsed, I might add). The leadership of the craft unions has eschewed its responsibility to lead the political and economic battles of the city's poor and working thousands, whether through organizing the sweatshops in Chinatown or fighting for day-care facilities, and has isolated the membership, aiding the Board in their strategy of "taming" the unions.

But your answer to the crafts' conservatism — critical support to the Board against the unions — can only reinforce the power of the same corporate interests which now control the city politically. You correctly point to the Board's hypocrisy in taking a hard line against the unions while pouring money into the Yerba Buena boondoggle, but how can strengthening the Board and the Chamber of Commerce stop Manhattanization, create jobs or improve social services?

Lois Weiner
Berkeley

'DISNEYLAND'S TWICE AS MUCH'

I don't think your report about Marriott's Great America [*Guardian* 4/9/76] was really fair. You go there already disliking it so you have a bad time. You write stuff about their food, which I liked very much. Then you write about how expensive it is, whereas Disneyland would be about twice as much.

Marriott's Great America is made for people who want to have fun. You disliked it because it is owned by a large company. You can just take that dumb report of yours, stomp on it and burn it.

Dennis King
Berkeley

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(Wilbur F. Storey, Statement of the aims of the Chicago Times, 1861)

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Rumblings from the rank and file

By Jerry Roberts

As the stalemated San Francisco Bicentennial city strike dragged into the final days of April, a publicly unified SF Board of Supervisors held firm and turned the strike to political advantage while strike leaders fought among themselves. In response to growing disorganization of the strike, an increasing number of rank-and-file striking workers criticized the strike leadership and joined daily militant picket actions in the city.

At the bargaining table, neither side has budged since the walkout began March 31. The supervisors still insist they are mandated by last November's passage of Proposition B to cut take-home pay for the strikers by \$5.5 million, despite the fact that the supervisors earlier gave pay raises as high as 15% to other crafts unions. Leaders of the striking unions (aka the "Big Six") indicate they'd settle for a freeze in take-home pay, but say there's no way they can take the cuts, which range from \$1,000 to \$4,000 annually for individual city employees.

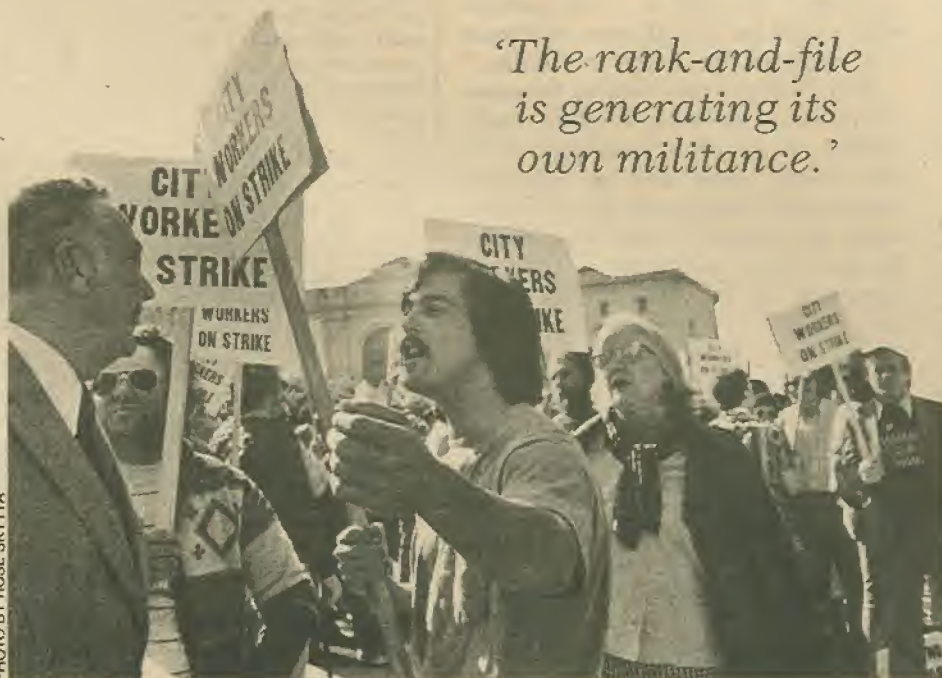
The Muni drivers, whose 100% support of the crafts has shut down public transit and provided the strike with most of its leverage, are still honoring picket lines. But there is growing back-to-work sentiment within the Muni drivers' union, Transport Workers Local 250A, which is being fanned by the supervisors and the daily press.

The supervisors have remained several steps ahead of the union leaders throughout the strike, skillfully fueling public anger over the strike with an onslaught of anti-union ballot propositions and various other tricks. While Sup. Quentin Kopp busily organized what the *Chronicle* termed a "community self-help counterattack" against the strike, Sup. John Barbagelata took to the airwaves on KGO radio April 8 to urge Muni drivers to scab. Sup. Terry Francois seemed to capture the punitive moral tone of the board: "There's a feeling on the part of the board that city employees have gotten a little strike-happy," Francois told the *Guardian*. "This strike is demonstrating to a lot of city employees that strikes are not gala occasions."

Meanwhile, the "Big Six" crafts leaders who form the strike negotiating committee — Joe Mazzola of the plumbers, Joe O'Sullivan of the carpenters, George Evankovich of the laborers, Stan Jensen of the machinists, Franz Glen of the electricians and Stan Smith of the Building Trades Council — remain disorganized. The crafts' call for a general strike (*Guardian* 4/9/76) has fizzled, and their attempt to get a federal mediator involved in negotiations fell flat when the supervisors demanded that Muni service be reinstituted as a condition of mediation.

And, amid stories of some crafts workers drifting back to their jobs, strike leaders were reportedly feuding with each other. Latest hassle: George Evankovich's attempt to negotiate a separate \$2.5 million settlement for his members (who represent about half the strikers) between midnight and 6 am on April 18. Evankovich's offer involved a pay cut for the street-sweepers and slight increases for everyone else, according to two sources close to negotiations for the city. Evankovich was unavailable for comment on the reports.

While the crafts leaders meet privately with each other and all but ignore the day-to-day organization of strike, rank-and-file criticisms of the



Angry pickets try to shut down City Hall, April 14, 1976.

union bureaucrats are coming out front. "The leadership hasn't been leading," Ian Merwin, a striking city gardener, told the *Guardian*. "They won't take any action, won't even call a meeting. When you confront them they say, 'It's up to you guys.'"

Faced with this situation, Merwin joined about 50 other strikers and formed what amounts to a rank-and-file strike committee. This committee, the only visible leadership besides the "Big Six," has turned out 200 to 300 workers on aggressive picket lines nearly every day since April 14, when several hundred pickets kept City Hall employees out for a short time. Targets have included BART and AC Transit, and at press time several hundred strikers had established a militant line to try to stop a convention of the Association of Western Hospitals from setting up in Brooks Hall. "It's the worst-led strike in the world," said one striker. "So the rank-and-file is generating its own militance."

The only other muscle in the strike has been provided by the Muni drivers. But the strain of three weeks of lost wages is starting to show: at a closed-door meeting of drivers on April 17, there were several calls for a return to work. A voice vote on whether to stay out or go back was "too close to call," according to several drivers at the meeting. So Larry Martin, the embattled president of the union who faced a tough reelection vote on May 7, asked drivers to vote by standing on one side or the other of the meeting hall. This vote came out about ten to one in favor of staying out.

Martin was criticized later (by Herb Caen, among others) for refusing a request for a secret ballot vote. "Several of us feel if we can get a secret ballot, we can get a vote to go back to work," Muni driver Sid Buckman told the *Guardian*. Martin said the union bylaws did not require a secret ballot and defended the "stand-up" vote this way: "My feeling is, if a man claims to be a man, he should stand up for what he believes, not behind a piece of paper or Herb Caen's column."

Martin said that current Civil Service data indicates the city will probably offer Muni drivers an \$800 annual pay cut when their contract expires July 1. And that means the drivers will very likely strike for themselves. "I would imagine we'll be out this summer," Martin told me. Faced with their own walkout in two months, it seems unlikely the drivers would return to work soon and thereby risk losing the support the crafts now owe them.

Unless the crafts strike drags on for several more weeks. Even the crafts

'The rank-and-file is generating its own militance.'

leaders now admit they are in a "no-win" situation. "I don't know if you ever win a strike once it goes on this long," Stan Smith told the *Guardian*. But Smith recalled that the building trades historically have had long strikes (crafts workers stayed out 16 weeks against UC Medical Center in 1972, after all other workers had returned), and he offered little hope for an early settlement. "Mahler's [Patrick Mahler, the supervisors' negotiator] consistent position has been 'Give me a non-economic package that will settle the strike,'" Smith said. "We can't live with that."

The supervisors, for their part, seem equally unlikely to break the logjam. Sup. Dianne Feinstein told me, "I have never seen this kind of solidarity on the Board or among the public." Although the supervisors still "hang tough" publicly, there are some indications that downtown business is hurt-

ing, and that could mean pressure to settle the strike would grow. Lloyd Phleuger, general manager of the Downtown Association, told me downtown retail sales were down "10 to 25%," compared with revenue projections by the stores, since the strike began.

It appears that any strike settlement would have to let the union leaders save face by "winning" at least a portion of the \$5.5 million worth of proposed cuts, possibly in the form of a small cost-of-living increase spread out over two or three years. The stumbling block will be whether such a settlement goes on the ballot: Sup. Kopp and the board are adamant that any raises for the crafts would have to be approved by voters, while the unions are equally adamant that putting contracts on the ballot is completely unacceptable.

The supervisors have already approved a ballot measure that would ask voters to approve spreading the cuts for the crafts over three years. If the union leaders can't get a different settlement by May 10, the deadline for the supervisors to withdraw the ballot measure, the unions may have to live with results of the vote in June.

P.S. Joe Mazzola made \$46,074 last year and George Evankovich made \$38,580, according to annual reports of their unions on file with US Department of Labor. Mazzola and Evankovich, along with the others of the "Big Six," are still drawing their salaries, while many rank-and-file members aren't getting a dime in strike benefits, picket duty pay or — since the strike has been declared illegal — welfare benefits.

"There's going to be two real pushes after the strike," Merwin of the laborers said. "One, to get rid of the dead-weight in the unions, and the other, to organize ourselves politically instead of just economically."

The DA and the

Evankovich Connection

Q: State your full name and present home address.

A: George Evankovich, 816 Chamberlain Court, Mill Valley, Calif.

Q: How long have you resided there?

A: Two years.

— The answer of labor leader George Evankovich, who claims to be a registered voter in San Francisco, to an interrogatory sworn under penalty of perjury on Aug. 15, 1975. The interrogatory documents were prepared by the former law firm of District Attorney Joe Freitas.

As District Attorney Joe Freitas rolls forward with his "it's-all-a-misunderstanding-and-we're-not-about-to-prosecute-anybody" policy on voter fraud, the travesty becomes even more apparent for San Francisco voters and good law enforcement.

Freitas on April 16 dismissed felony vote fraud charges against Michael Nevin, ex-Alioto chauffeur and candidate for sheriff, for illegally voting as an SF resident in 1974 "in the interests of justice" under Freitas's new policy of prosecuting only nonresidents who were stupid enough to vote in the November and December 1975 elections after the scandal broke. Freitas on April 7 dismissed felony vote fraud charges against Leland Barrett, a realtor who was a sponsor of former DA John Jay Ferdon's reelection campaign.

The Freitas operating principle: let the thousands go who tried to steal San Francisco elections, but continue

to put the prostitutes in jail. Freitas catches on quick and is fulfilling the traditional role of the SF DA: to prosecute where there's no loud constituency and no heavy clout. The prostitute has little clout with the DA, but the people do who were implicated by the investigations of the *Chronicle's* Jackson Rannells and the *Examiner*.

Take George Evankovich, whom Freitas has let off the hook with his nonprosecution policy. Evankovich is the business manager of Laborers Local 261, which played a prominent part in the fraudulent registration of last September. Freitas not only had a lawyer-client relationship with Evankovich through Freitas's old law firm, which has represented Evankovich and Local 261, but the two were co-defendants last year for similar election law violations as members of the Committee Against Proposition L, the trade union committee that was put together in 1974 to defeat Prop L, the Chamber of Commerce-supported measure to restrict the salaries of city employees.

Evankovich, Freitas and other committee members were charged by then DA Ferdon with spending \$6,000 over the legal spending limit and failing to report their campaign expenditures on time. (Ferdon started to prosecute the case, but it was turned over to the state attorney general's office in San Francisco when Freitas replaced Ferdon, so Freitas wouldn't be in the

continued next page

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position of prosecuting himself. The case was settled quietly on March 29 when the committee agreed to pay \$2,290 to the county and state, but did not admit wrongdoing.)

Moreover, Freitas must have personal and professional knowledge of the strong and convincing evidence that Evankovich was himself a fraudulent voter. Evankovich is registered to vote at his brother's house in San Francisco but also has a house in Marin County. He has argued in the past that he is partially estranged from his wife and actually lives with his brother in the city.

However, Evankovich swore in a legal document in the Prop L case last year that he had lived in Mill Valley since 1973. His statement came in answer to interrogatories that were sworn, under penalty of perjury, on Aug. 15, 1975, on documents prepared by the Freitas law firm, Neyhart, Anderson and Freitas.

Evankovich's sworn statements on his legal residence in Marin could hardly have escaped the attention of Freitas, his codefendant. If they had, Evankovich's sworn statements were brought forcibly to his attention when Sup. Quentin Kopp, looking for arguments to cut back the DA's big budget requests, put them to the DA directly at a recent budget hearing.

Could Freitas, the reform DA, the former Common Cause liberal who once fought for election reform, have had the Evankovich connection in mind when he put together his policy on voter fraud which would leave Evankovich and everybody else completely safe for the duration?

We put the question directly to Freitas. "I didn't establish the policy with George Evankovich in mind," Freitas told us. "This policy doesn't favor anyone." Freitas said that Evankovich, like everyone else, would only be prosecuted for voter fraud if he

was stupid enough to vote illegally in November and December after the scandal broke.

Freitas is right. His voter-fraud non-policy doesn't favor anybody. It favors everybody, including George Evankovich, former law client, campaign supporter, codefendant in an election violations suit.

"I think people were legitimately confused," he told us. "To penalize what could be a legitimate confusion is a waste of the taxpayer's dollar."

Well, Freitas is now battling the supervisors for a beefed-up budget, badly needed, to go after consumer fraud and violent crime and an organized crime unit. God knows the DA office needs this money to do these things, but Joe Freitas as the new DA doesn't deserve it on the basis of his policy not to prosecute voter fraud on behalf of his former law clients. How can you trust his arguments for more attorneys and more investigators if he won't use the ones he has on voter fraud? How can he expect community support against the budget-axing of the supervisors, who are fighting Evankovich on the strike front, when Freitas won't move on Evankovich and others for trying to steal the very election and the very issue (Prop B, which took the crafts pay provision out of the charter) that in large part precipitated the city strike?

—Katy Butler/Bruce B. Brugmann

P.S. Perhaps another reason Freitas isn't moving is because the press refuses to make voter fraud an issue. Jackson Rannells, the *Chronicle's* gutsy labor reporter, started the whole business but had to take a week's personal leave from the *Chronicle* to get the story out. The *Chronicle* wouldn't touch it (the publisher, Charles de Young Thieriot, was implicated). And the *Examiner*, which published an excellent investigation last fall, hasn't followed it up with more strong stories or editorials.

People's politics

The March for Jobs Coalition, which is endorsed by a number of unions and organizations, including Laborers for Democracy, the SF Building and Trades Council and the SEIU Local 400 Jobs Committee will sponsor a march for jobs on April 23 at 10 am. The March will begin at the Laborers Hall at 18th St. and South Van Ness, SF, and proceed to City Hall, where marchers will rally in support of striking city workers. The march will then move to the Federal Building where six demands for full employment, affirmative action hiring, child care, community-oriented jobs and cuts in the defense budget will be presented to officials of the Department of Labor. (Call 431-3164 or 387-8346) . . . "The San Quentin Six Trial and the Press" will be the subject of a Media Alliance forum on April 27, 8 pm at the Ecology Center, 15 Columbus St., SF. Speakers will include SQ6 defendant Willie Tate, Eve Pell, whose reports on the trial appear regularly in the *Guardian* and who has written extensively about prisons; Mark Schwartz who covers prison trials for KPFA; Gertrude Mayes of the SQ6 Defense Committee and John Hill, one of the attorneys in the case (397-1439) . . .

The Berkeley Ecology Center has put together an environmental candidate's night for hopefuls in the race for the Alameda County Board of Supervisors on April 29, 8 pm, in Newman Hall, 2700 Dwight Way. Candidates will present

their views on open space, mass transit and air and water quality and then be open for questions from the audience . . . Not getting enough credit? Consumers United of Palo Alto will hold a workshop on credit applications, truth in lending, credit for women and the use and abuse of credit cards on April 24, 9 am, at De Anza College (494-1858) . . . The Rising Son Collective, a group of gay men who plan to open a nonprofit community coffeehouse and cultural center in the Castro Street area, will present a benefit "Evening in Solidarity with the Native American Struggle" on April 26, 8 pm, at the Blue Dolphin, 3819 17th St., SF. There will be a slide show and music by the Native American Solidarity Committee, plus a discussion of issues involved in the American Indian's struggle. Admission is \$1 (824-4696) . . .

Malvina Reynolds, Lehman Brightman and *NY Times* reporter Henry Weinstein will lead discussion in a forum on Senate Bill 1, the monster that eats the Bill of Rights, on April 23, 8 pm, at Longfellow School, Derby and Sacramento, Berkeley (841-6500). More on S.1: the Socialist Workers Party Militant Labor Forum will also hold a panel discussion on the Bill called "S.B. 1: Senate's attack on Our Bill of Rights" on April 30, 8 pm at 3284 23rd St., SF. Panelists will include Juan Martinez, SWP's candidate for the Fifth State Senate district, a speaker from the ACLU and a representative from the SF Committee against S.1. A \$1 donation is requested (824-1992) . . .

—Jerry Roberts and Bill Wallace

Follow that story!

San Quentin Six trial (7/26/75): A prison guard substantiated key portions of the sensational testimony given last week by former Los Angeles police informant Louis Tackwood in the San Quentin Six trial. Tackwood testified that he participated in a LAPD plot to assassinate George Jackson.

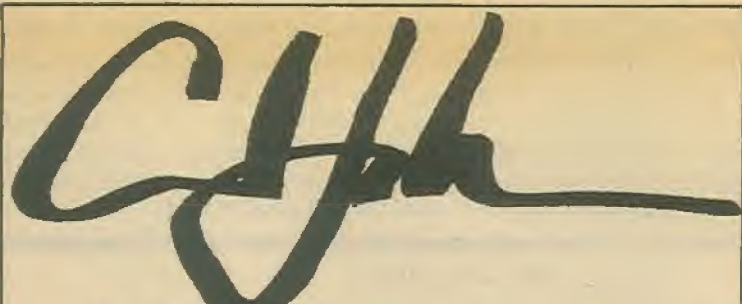
The Six are on trial for murder, conspiracy and assault stemming from the Aug. 21, 1971, incident in which three guards and three prisoners, one of whom was Jackson, were killed. All but Jackson died on the first floor of the prison's Adjustment Center. Prison officials claim attorney Stephen Bingham, now a fugitive, smuggled a 9mm Astra automatic to Jackson.

However, Correctional Sergeant William Hampton testified April 20 that

he saw another gun inside the Adjustment Center Aug. 21, 1971. Hampton, then assigned to the second floor of the Adjustment Center, went down to the first floor after hearing sounds of violence. He said he saw Black Panther Johnny Larry Spain, one of the Six, point a .38 revolver at him; Hampton said he immediately returned to the second floor.

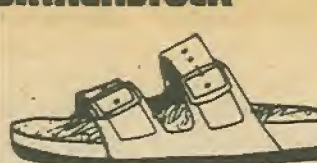
Tackwood testified April 12 that, as part of his assignment by Los Angeles Police Department officials to assassinate Jackson, he accompanied two LA police sergeants to San Quentin Aug. 1, 1971, and saw one of them pass a sabotaged .38 revolver to a prison guard to pass on to Jackson. Thus, according to Tackwood, Jackson would be duped further into believing he would be broken out of prison, and fall prey to the police plot.

—Eve Pell



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Not just a gay politician

By Katy Butler

The mechanisms for electoral politics are so simple, so easy, and the system is so frail: Nixon was elected by the lowest minority turnout ever; it only takes seven people to put together two wards. But when you talk to other people on the left about it and say, 'We can take this over!' you find out they don't want to do it."

Elaine Noble spoke with a conviction born of her own experience. In 1974 she was elected to the Massachusetts House of Representatives from a newly created district in Boston's Back Bay, which includes students from Boston University, pensioners, blacks and some gay people. She is the first openly gay person to be elected to a state office in the US.

Noble was in San Francisco last week fundraising both for Tom Hayden's campaign for US Senate and for her own reelection, as part of a month of national travel and speaking across the nation. Like Hayden, she exemplifies the move of former radicals and socialists into mainstream American politics.

She talked to me about her view of the Boston busing crisis, her resentments against the American left and her fight to keep a gay bar out — yes, out — of her district.

I met her in SF at the Noe Valley apartment of Josephine Daly, a Human Rights Commission staffer active in Democratic politics who had got Noble involved with the Hayden campaign. The sun was shining on the back porch, as Noble turned on the water for coffee and introduced me to Daly's marmalade-colored cat and her pet goldfish.

Noble was born in 1944 in the coal mining town of Nutrona, Pennsylvania, one of three children of a radical machinist who spent long periods out of work. Her family scrambled to get by, an experience which marked her with bitterness about politicians and radicals who have "never missed a meal in their life."

'IT SAYS I'M A FELON'

In 1963 Noble left Nutrona with a scholarship to Boston University. She worked her way through college at a white-dominated settlement house in Boston's black Roxbury district. "It was really screwed up," she told me. "The head social worker had graduated from Radcliffe and had a very Cambridge accent. The social workers and the agencies did not fit in. They couldn't understand why people wouldn't relate to them. They were lucky they got out of there alive."

Noble says she spent her time organizing tenants against one slumlord and "making trouble." While continuing her graduate education, she organized parents to get the notoriously conservative and inefficient Boston School Committee to provide children with "paper and crayons," hosted Boston's first gay radio talk show on an educational station and lobbied the State House for women's rights. In 1974, with the support of the Massachusetts Women's Political Caucus, she decided, with some trepidation, to run for office herself. She ran against five opponents in the Democratic primary; in the general election, she roundly trounced an assistant district attorney who made her homosexuality a campaign issue.

Despite a steady stream of hate mail, Noble told me her experience as the legislature's first open gay person wasn't that bad. "I'm so tired of hearing that phrase, 'open lesbian.' I feel like I have holes in my clothes all the time. Peo-



'I'm tired of hearing that phrase, open lesbian. I feel like I have holes in my clothes all the time.'

Elaine Noble

ple want to hear horror stories, people want to hear how awful it was. I'm sorry, I don't have stories like that to tell you.

"Besides," she continued, taking a drink of coffee, "I just block out things like that. I don't want to deal with them. But it's ironic. Here I am, a legislative person, and there's that old law on the book from the 1600s that says I'm a felon." (Noble tried and failed to have the statutes forbidding gay sex repealed last year.)

As we ate Danish pastry and sat in the sun, Noble said she is one of the few liberal members of the House that will talk to the conservatives. "Most of the people there in that House were elected," she told me. "They didn't fly in through the roof. They are some reflection of what's out there, and I want to know what's out there."

Noble has (so far unsuccessfully) sponsored a raft of gay rights legislation and has joined with the Black Caucus, the Women's Caucus and other liberals to push (also unsuccessfully) for a graduated income tax, to replace Massachusetts's present regressive percentage tax.

'YOU DON'T HAVE TO BE SMART'

I raised the question which many leftists consistently raise about progressive people in electoral politics: isn't the process so corrupt, doesn't it require so many compromises, that the radical politician finds his or her effectiveness blunted?

"That's a bunch of shit," she interrupted angrily, bringing her hand down on the table like a cleaver. "You don't compromise on anything you don't want to. Everybody makes some kind of adjustment just by getting up in the morning, whether you're a lawyer or a person hustling on the street."

"What I've found out in two years in office is that you don't have to be real smart. It's boring and it's hard,

consistent work, dealing with a lot of problems that may not be as esoteric as the graduated income tax: getting the sewers cleaned, having a park rehab'd, getting someone in or out of an institution, making sure the street lights work.

STOPPING A GAY BAR

"I'm bitter about the left," she continued, looking at me with her strong blue eyes. "I think there's very little substance on the left." Her bitterness comes, she says, partly from her conviction that a lot of middle-class leftists had never "been smacked around" until they got into the civil rights and antiwar movements, and partly out of her fury about what she saw as meddling in Boston's three-year internal hemorrhage over school desegregation.

"I had one outbreak in one of my high schools," Noble told me. "I went over there, and there's this guy with a megaphone. I say, 'Who are you, what are you doing here?' He says, 'I'm from the Progressive Labor Party,' and I said, 'Bullshit you are. I know those people.' He was from Chicago. There's no way we need other people in our town. People like me and the blacks and the women stood up with Louise Day Hicks [anti-integration member of the Boston School Committee] and told them they had 24 hours to get out of town."

"I resent some little flake coming in from Chicago, I have 13 years invested in this struggle. I really feel on a gut level what some of those people in Selma, Alabama, felt when some asshole from Harvard came in on a charter plane to sit in on a lunch counter."

"In my district, I helped to put together an alert system. A real organizing, defusing effort. Old civil rights [organizer Saul] Alinsky stuff. We policed the bus stations; we had cars to

pick up parents when the kids were in trouble. White faces in the crowd do help reduce some of the violence on blacks. But those people who went to Selma, Alabama — and I had the lists — they were too damn busy when it was in their own backyard."

Noble has stuck with the Black Caucus in the House of Representatives against attempts by Boston conservatives to blunt the effects of the federally ordered desegregation plan, even though her action lost her votes on a gay rights bill. She told me she believes the poor white people of South Boston have been made pawns by their politicians.

"The readings scores are oftentimes much higher in [black] Roxbury than they are in the white neighborhoods. More college kids come out of Roxbury than [white] South Boston. It's not a question of stealing from South Boston. I think the federal deseg order is being manipulated by the [Boston] School Committee to cover up the fact that there is a lot of money going into that school system, and they don't have much to show for it. I think people on the School Committee are stealing it. I wish I could prove it."

Noble once used her position to help organize a neighborhood to stop a gay bar from moving into her district:

"It was Mafia owned, wicked, bad. They owned two other bars outside my district, and they were the shittiest. A Puerto Rican had his head smashed outside one. It was called the 'Cobblestone Killing.' Nobody saw nothing, nobody said nothing. And then they try and open a bar in my district. Why should I be proud of that? I got my community people so organized, I had 80-year-old ladies standing up before the Board of Appeals and saying, it's not the gay people we mind, we don't want *those people* managing that bar. Within two weeks they didn't get their transfer of license."

Noble knows her action made enemies and expects a gay candidate to run against her reelection bid in June. But she refuses to admit to higher political ambitions, saying she is most concerned about getting reelected. However, her thoughts about the country as a whole betray a wider perspective:

"I consider myself a closet socialist. I adopted the Democratic Party because I was not about to be a dilettante about my running. You have to deal with the system that's in power, and the Democrats control my state. If I ran as a socialist or an independent, they wouldn't have to deal with me. Now, I'm a member of the club. They have to deal with me."

HER BRAND OF SOCIALISM

I asked her to tell me more about her brand of socialism: "I think we have about five years to break up the multinational corporations. I don't think there are a whole lot of other people in the House who feel that there should be a reappropriation of wealth."

"I'm not interested in sitting around and talking about Marx and Engels any more. They could be a candy bar. What I am concerned with is my Boston food coop. It's working. The New England Food Coop is one of the major corporations now, it competes with the major supermarkets. My food coop opens up membership, not to ten people at a time, it opens up to a thousand people at a time. If there was ever a crisis situation, I could feed a fourth of the people in my district. What's more important than being able to create a system where you can give people bread?"

Uncovering the Guyton cover-up?

California Attorney General Evelle Younger is reopening the Tyrone Guyton case and will be taking a look at critical new information uncovered during a recent investigation of alleged corruption and mismanagement in the Emeryville Police Department. Facts that will enter into the new investigation: evidence from a new report that one of the three police officers who shot Guyton down on Nov. 1, 1973, has committed perjury, falsified police records, and destroyed evidence in narcotics cases.

The Committee for Justice for Tyrone Guyton asked Younger for a new investigation of the shooting on April 7, 1976, and requested that a Watergate-style special prosecutor be named to oversee the case. The committee and other East Bay community groups have organized numerous meetings and protest demonstrations since Guyton's death.

The official version of the shooting which left Guyton dead runs as follows: three police officers chasing a stolen car tried to apprehend Guyton as a suspect. Guyton appeared to draw a gun (he was later found to be unarmed) and the police shot him down in "self-defense."

Several flaws in the official story have come to light in the past two years. First, the 1973 grand jury investigation showed the police didn't learn the car they were pursuing was stolen until hours after the shoot-out occurred. Second, state crime lab tests conducted posthumously showed that Guyton had not fired a gun the night he was killed. And the lethal wounds

were in Guyton's back, not his front, as would have been the case if he were killed during a firefight.

In February and March 1976, however, evidence potentially more damaging to the official version of Guyton's death surfaced in a leaked report on the Emeryville Police Department compiled by investigators from the offices of Alameda County DA Lowell Jensen and the county sheriff. The DA's investigation showed that Dale Phillips, one of the three cops who shot Guyton down, was an admitted perjurer and falsifier of Emeryville police records. More: Phillips paid Dolores Wyszynski, a police informer, \$200 for tipping police about drug deals and other criminal activities but the transaction was never reported to Police Chief John LaCoste. This information is critical because Wyszynski served as a key grand jury eyewitness in 1973 and corroborated Phillips's testimony about the Guyton shooting.

"If Phillips lied once under oath and repeatedly changed police records, then he could have lied about Tyrone's death before the grand jury," Kelly told me. "This information makes it appear that there is a cover-up going on to prevent the truth about Tyrone's case from coming out, and it looks like Lowell Jensen is the one that's covering up."

There is some evidence to support this view: although Jensen's investigation of alleged police corruption in Emeryville was completed in December 1975, the report was not made public until late February. Even then the report might not have been released

Memo of the Week

Dear Postal Customer,

In consequence of the ritual known as "route examination," held in January of this year for zone 7, which is what we postal employees call the part of Berkeley in which you live, the delivery routes in zone 7 have been altered. The process of alteration is known as "adjustment." In effect of the newest adjustment, route 763, which is what we postal employees call the route on which your premises figure, loses 7 blocks, ranging in length from 7 addresses (or "serves") to 33. It gains 9 blocks, ranging in length from 7 to 33 serves. In both cases these are a different 7 and a different 33. The net result is that route 763 is 43 serves longer, which means that it will take somewhat longer to deliver than it now does. The adjustment means that the order in which I deliver the various blocks composing the route will change, since the blocks composing the route have changed. It means that on the streets in zone 7 directly affected by the adjustment (put less abstractly: on the blocks re-assigned from one route to another) delivery may be somewhat tentative for a while, since it takes the carrier unused to a block a certain amount of time, roughly a month, to familiarize himself with its peculiarities, which are always peculiarities of detail: where on the premises the mailbox is, who lives at an address and who used to live there, and even which addresses are consistently deformed on certain mail from certain mailers. It finally means that I won't be seeing some of you for much longer, not after today, as a matter of fact, since the changes go into effect tomorrow morning, on Saturday, April 10, at 8 o'clock. Daft of me, perhaps, but I'd like to have something to remember the old route by. That is why I propose to spend this Sunday, April 11, finishing something I started three Sundays ago, which was to walk my route—by this Sunday some of it will already be my ex-route—and photograph the boxes and slots into and through which I have placed, dropped, slid, poked and otherwise intruded mail for the past year.

David Degener
Carrier, Route 763

For your information, the blocks dropped from route 763 (which only means added to other routes, delivered by other carriers) are: 500 Boynton, 800 Coventry, 400 Arlington, 500 Arlington, 1900 Yosemite, Vallejo, Menlo.

if it hadn't been surreptitiously leaked to the press. However, none of the East Bay media that reported on the DA's inquiry pointed up the possible link to the Guyton case.

—Bill Wallace

Brave new Yerba Buena

Mayor Moscone's long-awaited Select Committee on Yerba Buena Center is to hold its first two public hearings in the next week.

Moscone appointed the 17-member Select Committee late last month to follow through on his campaign pledge to let city residents have a voice in the future of Yerba Buena. Although the committee is well-stocked with boosters of the Redevelopment Agency's convention center/sports arena/highrise plan for the area (Henri "the Hilton" Lewin, John Jacobs

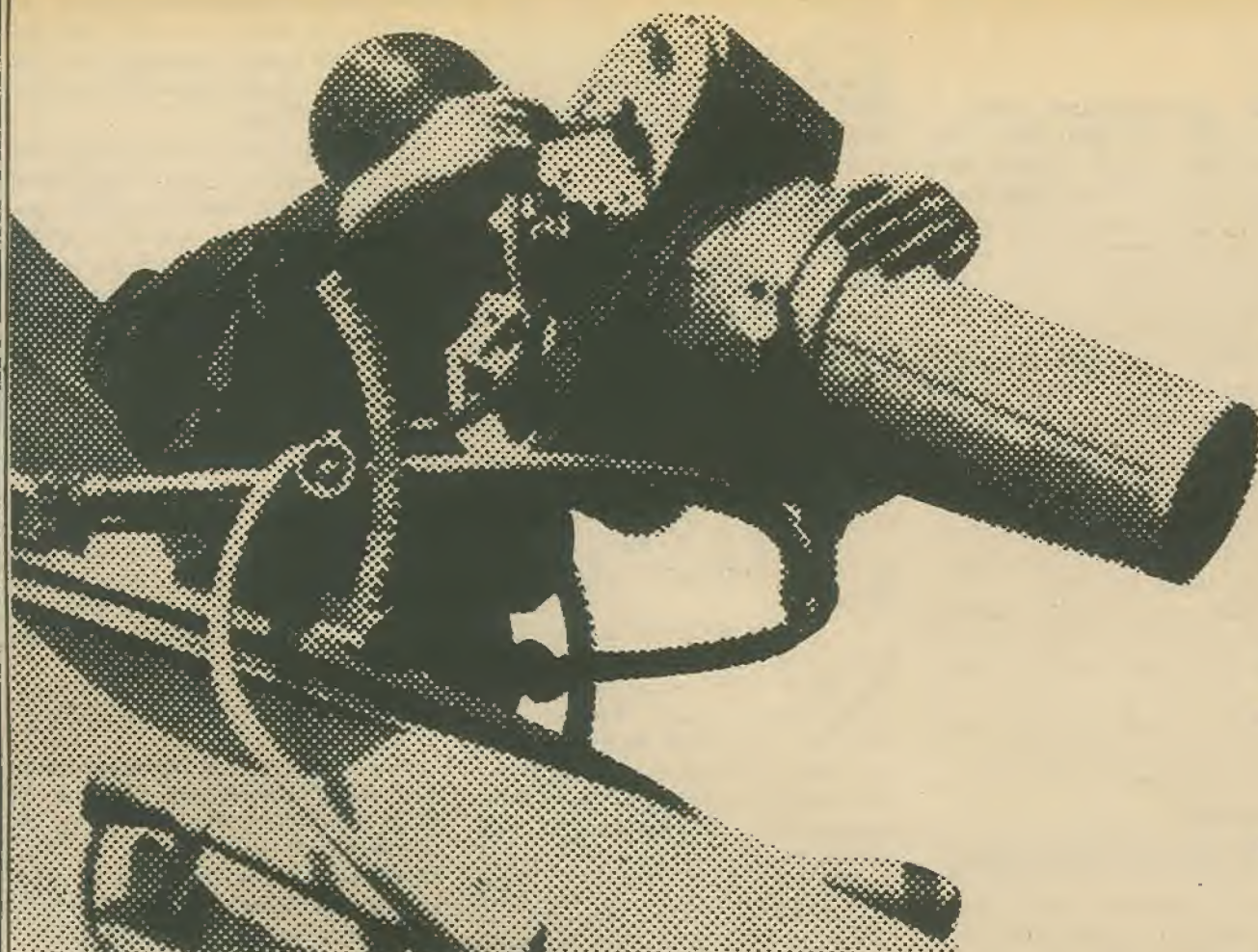
of SPUR, CAO Tom Mellon), neighborhood interests are also represented by the likes of Doug Engmann, Jack Morrison and Steve Dutton.

The biggest problem for the committee will probably be the small amount of time they've been given. Moscone has charged the committee with completing a report to him by Aug. 1, which leaves them just over three months to complete the assigned task of replanning the entire area.

Prediction: when it finally shakes down, the gut issues for the committee will be whether to endorse the Chamber of Commerce-sponsored, publicly funded convention center and the Swig/Jee "nonprofit" corporation sports arena.

The opening meetings are scheduled for Saturday, April 24 at 2 pm and Wednesday, April 28 at 7:30 pm, both in the auditorium of the Silvercrest apartments, 133 Shipley, near Fourth and Folsom Streets, SF.

—By Jerry Roberts



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THE MONOPOLIZATION OF MONOPOLY

By Burton H. Wolfe

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A Tribute From the City of Atlantic City . . . Charles B. Darrow, 1889-1967, Inventor of the Game of Monopoly . . . This is Park Place, One of the Atlantic City Streets Made Famous by Mr. Darrow's Game.

— metal plaque, affixed to the railing on Boardwalk at Park Place in Atlantic City, memorializing a man who had as much to do with the invention of Monopoly as he did the invention of fire.

One of the last bulwarks of the capitalist system is about to pass GO for the final time on its way toward the realm of exploded myths: Monopoly.

No, not the practice of monopoly, but Monopoly with a capital M, the game that made Parker Brothers famous and wealthy, and then added millions of dollars more to the coffers of the giant corporation that bought out Parker, General Mills.

Monopoly, the largest selling privately patented board game in history, purchased by more than 80 million men, women and children; and played by at least ten times that many.

Monopoly, origin of scores of corny jokes emanating from its "Do not pass GO — do not collect \$200" instruction.

Monopoly, the game that made Atlantic City sections and streets famous: Boardwalk, Park Place, Pennsylvania Avenue, Vermont Avenue, Mediterranean Avenue, Baltic Avenue and the universally misspelled "Marvin" Gardens that got onto Parker Brothers' game board through an error of its bogus inventor.

Monopoly, the childhood indoctrinator into the fun of amassing property and wealth at the expense of others; or, as humorist Shelley Berman described it: "Monopoly evokes a unique emotion, the surge of thrill you get when you know you've wiped out a friend."

Monopoly, the great romanticizer of the most selfish, greedy, acquisitive aspects of the capitalist system.

That Monopoly is about to be revealed to all the world as a game first played by Quakers to teach the inequities and injustices inherent in land monopolism, and later by college men and women and Great Depression victims who used it for diversion, making their own boards and developing the basis for the product that Parker Brothers claims as its own.

The present owners of the privately patented Monopoly game, Parker Brothers and its giant corporate owner, General Mills, are also about to be revealed — in a dramatic portrayal of their role as the monopolizers of Monopoly in its modern fun game form. It's all coming out now in a lawsuit filed with the US District Court in San Francisco: Anti-Monopoly, Inc., v. General Mills Fun Group (the toys and games division of General Mills, Inc.), the owner of Parker Brothers.

For nearly 40 years the story of how Parker Brothers turned an anti-monopoly game into a romanticizer of monopolism was as buried as the bones of prehistoric Mastodons in Siberia. Then, in 1973, a San Francisco State University economics professor, Ralph Anspach, invented and began marketing a game called "Anti-Monopoly" that revived something of the original intent of the product Parker Brothers/General Mills Fun Group manufactures.

"Your goal in this game," Anspach wrote as the preface to his rules, "is to break up the monopolistic groups



MR. ANTI-MONOPOLY

Professor Ralph Anspach of SF State University with the game he invented as a counteroffensive to Parker Brothers' Monopoly.

you see on the board in front of you. For example, Fort Auto, Crystal Auto and General Auto are three big companies belonging to the auto group that has worked out a system to keep prices high and competitors out of the market. This is illegal, but they are getting away with it — unless you and the other trustbusting lawyers in the game can stop them. The trust buster who does the best job of enforcing the law against monopolies wins."

As added parody, on his playing board Anspach inserted blocks such as "Go to Court" and "Budget Bureau: Collect \$100 for the budget when you pass this space."

Parker Brothers and General Mills collectively were unamused. First their legal representatives wrote Anspach demanding that he remove from his game the name "Anti-Monopoly" or any other name that might call to mind the all-popular game of Monopoly. When that got them nowhere, they filed suit for trademark infringement.

Before they got even that far, however, Anspach had filed his own suit against Parker Brothers/General Mills Fun Group charging that:

► Charles B. Darrow did not invent the game of Monopoly patented by Parker Brothers and therefore its patent is invalid.

► Parker Brothers obtained the patent by fraud.

► The game of Monopoly is actually in public domain, meaning anyone has the right to manufacture and sell any game similar to that of the Parker Brothers/General Mills product.

While the outcome of the Anti-Monopoly v. General Mills Fun Group lawsuit is pending, Robert S. Daggett, San Francisco-based counsel for Parker Brothers/General Mills Fun Group, told me he wanted only two sentences from him to be printed: "My client, the owner of the Monopoly trademark, intends to try the case in court at the earliest opportunity. We wish Mr. Anspach would do the same and cease his effort to try his case in the press."

I also tried to reach Oliver P. Howes Jr., Parker Brothers/General Mills Fun Group's New York-based trademark lawyer, but he was out of town. At press time there had not yet been any response.

Because of discovery proceedings in this lawsuit, the story of Monopoly, its origins, and heretofore hidden revelations about its monopolistic owners,

have all become publicly available knowledge. The mass communications media are not making use of that knowledge. So, the story at first sight may be unbearably shocking to anybody who reveres the game of Monopoly as a cherished childhood experience or who still plays it for fun with children or even with other adults. Those who want it to remain a pleasant memory or pastime, the last bulwark and romanticizer of the capitalist system, should read no farther, because the poignant story that unfolds from massive documentation in the Anspach suit destroys the myth forever, and destroys it in a way that is terribly painful.

On March 23, 1903, Lizzie J. Magie, a young Quaker woman living in Virginia, applied to the US Patent Office for a patent on a board game she had invented as an easy, fun-filled method of teaching the evils of land monopolism. Lizzie Magie was an ardent follower of the single tax movement originated by Philadelphia-born Henry George, who began preaching in SF circa 1869 that the economic rent of land and the unearned increase in land values profited a few individuals rather than the majority of the people, whose very existence produced the land values. He therefore advocated a single tax, on land alone, to meet all the costs of government. He thought this would erode the power of monopolies to suppress competition, and equalize opportunities.

That was all heady, abstractly theoretical stuff for plain working folks to comprehend. So, Lizzie Magie decided to teach it through her playtime invention, which she called "The Landlord's Game." She got her patent on January 5, 1904. It's registered as number 740,626 in the US Patent Office. Copies of the original game board are still available.

The board for Lizzie Magie's game bears a striking resemblance to the one now labeled "Monopoly," except that names, drawings, colors and the like are different. It is painted with blocks for rental properties such as "Poverty Place" (land rent \$50), "Easy Street" (land rent \$100) and "Lord Blueblood's Estate" ("no trespassing — go to jail"). There are banks, a poorhouse, and railroads and utilities such as the "Soakum Lighting System" (\$50 for landing on that) and the "PDQ Railroad" ("fare \$100"). And of course

there is the now well known "Jail" block.

The properties on Lizzie Magie's board were for rent only, not acquisition. Otherwise, the game was played much like the Monopoly of today.

You might not think so if you read and compared only the rules introductions to Lizzie Magie's and Parker Brothers' games. Lizzie Magie's reads like this:

"The object of this game is not only to afford amusement to players, but to illustrate to them how, under the present or prevailing system of land tenure, the landlord has an advantage over other enterprisers, and also how the single tax would discourage speculation."

But the introduction to Parker Brothers' Monopoly reads approximately like this (depending on the year of your set):

"The idea of the game is to buy and rent or sell property so profitably that one becomes the wealthiest player and eventually monopolist . . . The game is one of shrewd and amusing trading and excitement."

It was not entirely that way, though they played it partly for amusement, for the original game players: Quakers, single taxers and college people such as Professor Scott Nearing, who acquired a copy of The Landlord's Game around 1910 and took it with him to the University of Pennsylvania Wharton School of Finance. Socialist economist Nearing (author of such books as *Poverty and Riches*, *The American Empire*, *Democracy is Not Enough*) was already a radical destined to be fired from his teaching job for supporting early child labor laws. Steel magnate Andrew Carnegie, who amassed his wealth partly through child labor in his factories, was on the University of Pennsylvania board of trustees and he demanded, as a price for his funding the school, that Nearing be thrown out. Nearing then went on to become the grand old man of the ecology movement.

Sixty-five years after Nearing first played Lizzie Magie's game, he explained in a letter to Ralph Anspach: "The game was used to prove the anti-social nature of monopoly."

Along with students at Wharton, Nearing played The Landlord's Game with his brother, Guy Nearing, who lived in the Henry George single tax community of Arden, Delaware. As the students and single taxers played the game, they began a process — continued right up to 1976 — of altering the rules. The main change was that instead of merely paying rent when landing on a property block, the players could hold an auction to buy it.

They also made their own game boards so that they could replace the properties designated by Lizzie Magie with properties in their own cities and states; this made playing more realistic.

As they drew or painted their own boards, usually on linen or oil cloth, they changed the title "Landlord's Game" to "Auction Monopoly" and then just "Monopoly."

Gradually, through the students and Quakers and single taxers, and their friends and relatives, the game of Monopoly spread to parts of Pennsylvania, Delaware, Virginia, Maryland, New Jersey, New York, Massachusetts, Michigan, Indiana and even as far away from its East Coast origin as Austin,

continued next page

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'It was considered a point of honor not to sell it to a commercial manufacturer, since it had been worked out by a group of single taxers who were anxious to defeat the capitalist system.'

continued from previous page

Texas, where Ralph Anspach discovered early game boards 50 years later.

Among the earliest players, circa 1915, was Rexford E. Tugwell, then an economics student at the University of Pennsylvania's Wharton School. Later Rex Tugwell was a professor there and at Columbia University; then he became one of President Franklin Delano Roosevelt's brain trusters and governor of Puerto Rico. One of Tugwell's students who played Monopoly while it was being developed as a folk game, Priscilla Robertson, wrote about it to Anspach in 1975 from her present home in Kentucky:

"In those days those who wanted copies of the board for Monopoly took a piece of linen cloth and copied it in crayon. It was considered a point of honor not to sell it to a commercial manufacturer, since it had been worked out by a group of single taxers who were anxious to defeat the capitalist system."

But that ain't the way Charles B. Darrow viewed it when he started playing the game in 1933, after it was already developed to its basic, present form by hundreds of people who preceded him.

In 1933 Charles Darrow was an unemployed ne'er-do-well living off the earnings of his wife, a weaver, in Germantown, Pa., a district of Philadelphia. And he saw in Monopoly a chance to get rich by claiming it as his own invention.

I had better interrupt the story right here to give an advance response to those ever-vigilant researchers and scholars who will trundle off to the public library to check my statement and write to me: "Say, I read *Time* magazine of Feb. 3, 1936 [substitute the name and date of scores of other magazines that have published articles on the subject] and it says Darrow was a lecturer for a coal company." Unquestionably you will read that. You will also read that Darrow was a "prosperous engineer" (also in *Time*, Feb. 1, 1937), "a plumber" (*New Yorker*, Sept. 9, 1972), "an unemployed heating engineer" (*Saturday Review*, Dec. 9, 1972), "a heating equipment salesman" (*Sports Illustrated*, Dec. 2, 1963) . . . and the more you keep reading, the more confused you will get on the subject of just what Charles Darrow did or did not do for a living.

On one point, however, you researchers and scholars will find unanimous agreement with the publicity departments of Parker Brothers and General Mills Fun Group: "Charles Darrow was the inventor of Monopoly." You will find variations of that statement in *Fortune*, *Time*, *Life*, *The New Yorker*, *The Saturday Review*, *The Atlantic Monthly*, *Business Week*, *Coronet* (when it was under *Esquire* management), *The Saturday Evening Post*, *Sports Illustrated* and any other magazine you pick up as a reference cited in *The Reader's Guide to Periodical Literature*. And you will find it in one of those definitive *New York Times* obituaries ("Charles B. Darrow Dies at 78: Inventor of Game of Monopoly," *New York Times*, Nov. 29, 1967).

You will also find Darrow as the inventor of Monopoly in *The Monopoly Book* by Maxine Brady (wife of Hugh Hefner's biographer and chess champion Frank Brady), published by the David McKay Co. in 1974 and generally regarded as the definitive work on the subject.

And of course you will find Darrow as the inventor on the famous plaque at Boardwalk and Park Place in Atlantic City that is enshrined with a likeness of his pudgy, smiling face.

But you won't find Darrow as the inventor in sworn depositions, from the real inventors and developers of Monopoly, taken as pretrial discovery proceedings in the lawsuit of Anti-Monopoly, Inc. (Ralph Anspach's company) v. General Mills Fun Group. Instead you will find sarcastic remarks about Darrow from the people who developed Monopoly into the game that Darrow copied and sold to Parker Brothers as his own. Daniel W. Layman, Jr., for example.

Under oath in January 1975, Layman was testifying about reading the latest in a 40-year

string of bogus magazine articles on Monopoly and its origins. This one, from *Eastern Airlines' magazine Pastimes*, was a condensation of Maxine Brady's bogus history in *The Monopoly Book*, which states:

"One evening in 1930, Darrow sat down at his kitchen table in Germantown, Pennsylvania, and sketched out some of the street names of Atlantic City on the round piece of oilcloth that covered the table . . . A new game began to take form in his mind."

That's from the opening chapter of the book. In the second chapter she states: "Monopoly was invented in 1933." But though she changed the date by three years, Charles Darrow remained the sole inventor so far as Maxine Brady was concerned.

Dan Lyman explained in his deposition that the bogus history in Maxine Brady's book, as transferred to *Pastimes* magazine, was called to his attention by a college fraternity brother who played Monopoly with him in 1927 and who commented in a letter: "They forgot to mention that when Darrow died, he was working on the invention of the wheel."

Why are Layman and his pal so sarcastic? For very picayune reasons — such as the fact that they played Monopoly six years before Darrow ever saw it and Layman published the first set of rules for the game in its modern form.

Layman, now retired and living in Pasadena, was a student at Williams College in Reading, Pa., during the late 1920s, when he was introduced to the game of Monopoly by two of his Delta Kappa Epsilon (DKE) fraternity brothers, Frederick and Louis Thun. After leaving college, Layman returned to his home in Indianapolis and worked there. In his spare time he taught Monopoly to a variety of friends who made their own boards. Eventually Layman got the idea of marketing the game. So, he drew up formal rules, as they had been passed on to him by the Thun brothers, and got a company called Electronic Laboratories, Inc., to make the board, cards, money and pieces (hotels, houses, markers). Layman produced the game under the name "Finance" because, as he testified in his deposition in the Anti-Monopoly lawsuit:

"I understood from various attorney friends of mine that because Monopoly had been used as the name of this exact game, both in Indianapolis and in Reading and in Williams-town, Massachusetts, that it was, therefore, in public domain and that I couldn't protect it in any way. So, I changed the name in order to have some protection."

From Indianapolis the game traveled back to the East Coast through friends of Layman. We may as well get in the names of at least some of these people, in views of the injustices they have endured.

Understand that for the last 40 years Parker Brothers has been generating worldwide publicity about Darrow's inventing Monopoly and selling the patent to Parker, and this story has been disseminated by scores of magazines and newspapers, including some of the most widely read and respected in America. And then there's that plaque in Atlantic City.

So, let's once and for all get in some of the names of the people really and truly responsible for Monopoly.

In 1929 Ruth Hoskins began playing Monopoly in Indianapolis with her brother James and his friend Robert Frost "Pete" Daggett Jr., who was a friend of Dan Layman. In October of that year Ruth Hoskins began teaching at the Friends School in Atlantic City, where she taught Monopoly to other teachers, students and Quaker acquaintances. Layman's manufactured game, Finance, was not yet on the market and it did not become widely available on the East Coast until Parker Brothers bought and revised it to make it a different game years later. So, the Friends made their own Monopoly boards and thrashed out rules changes in arguments lasting past midnight.

"We then introduced it to others," Ruth Hoskins testified in her pretrial deposition. "To the Harveys [Cyril and his wife Dorothy], who introduced it to the Raifords [Eugene

and his wife Ruth, Jesse and his wife Dorothea] . . . Everybody made their own [board] . . . We asked everybody we knew that could to come play it, because it was such fun."

Since Hoskins' entire circle of friends consisted mainly of scrupulously moral Quakers, whenever the subject of commercializing the game arose, it was rejected.

"We weren't business people," Hoskins explained. "We were school teachers. It was a good game the way it was."

Since the game was being played in Atlantic City, it no longer made any sense to have properties named after places in Indianapolis or parts of Pennsylvania.

"The discussion came up that the names were for the most part unknown to us . . . Why not use Atlantic City names? . . . We named them out in honor of people who belonged to our group. For instance, well, Boardwalk was first. Everybody knows that, Boardwalk. But the Joneses were living on Park Place and the Claridge was being built across the street and the Marlborough Blenheim was right there. That was obviously a very expensive part of the town and one that we wanted to honor.

"We were living on Pennsylvania Avenue . . . The Copes lived on Virginia Avenue at the Morton Hotel . . . So it developed gradually . . .

" . . . I know that there were the utilities and I know that the four railroads were there . . . We had 'Free Parking' and we had 'Go to Jail' and we had tickets to get out of jail and you got \$200 as you passed 'Go.'"

(Ralph Anspach's lawyers are taking witnesses such as Ruth Hoskins through tremendous detail in this history because Parker Brothers' last defense is that Charles Darrow put the Atlantic City streets on the board and therefore his game is different from other versions of Monopoly. Darrow's widow has repeated that statement under oath and newspapers and magazines from coast to coast, along with Maxine Brady in her definitive *Monopoly Book*, have also repeated it.)

Hoskins also suggested Connecticut, Vermont and Oriental Avenues. "All these I made up and then we discussed it with the group."

Other members of the group added New York Ave., Community Chest and Marvin Gardens "because although it wasn't a street, there was somebody living there."

Unless you ever lived in the Atlantic City area or are intimately familiar with it in some way, this probably will be the first time you have ever seen Marvin Gardens spelled correctly. It's a well-kept residential section of \$50,000 homes, built in the mid-Twenties by the Frank J. Pedrick & Sons company. Since it is located at the edge of Margate City just across Fredericksburg Avenue from Ventnor City, two suburbs of Atlantic City, Pedrick took the first three letters of each name, Mar and Ven, and put them together to make it Marvin Gardens.

And that's the way Ruth Hoskins and her friends put it on the original Atlantic City Monopoly board, which was completed late in 1930.

At that time there was a hotel manager in Germantown named Charles E. Todd who was introduced to Monopoly by Ruth Hoskins' friends Eugene and Ruth Raiford. Todd's business was rehabilitating hotels that were in financial trouble or bankrupt. Most of the time he made his headquarters at the Emlen Arms Apartment Hotel, of which he was managing director.

Among his occasional guests at the hotel were Charles Darrow and his wife Esther. Before Esther Jones married Charles Darrow in 1924, she lived in West Grove, Pa. Her next door neighbor was Charles Todd. Sometime in 1931 the two resumed their friendship and wound up playing Monopoly together with Eugene and Ruth Raiford and Todd's wife Olive, either in the



MR. MONOPOLY

As Parker Brothers' press releases put it, "The late Charles B. Darrow, who made a fortune by inventing Monopoly when he was unemployed during the Great Depression, is shown playing his famous real estate trading game." This is a typical Parker Brothers snow job.

Emlen Arms or the Raifords' place in Atlantic City or the Darrows' house in Germantown. Forty-five years later Todd testified in a pretrial deposition for the Anti-Monopoly lawsuit:

"The first people we [Todd and his wife] taught it [Monopoly] to [after learning it from the Raifords] was Darrow and his wife Esther . . . It was entirely new to them. They had never seen anything like it before and showed a great deal of interest in it."

"Interest" to say the least. It was the Great Depression. Darrow was out of work. Esther was pregnant. Darrow was struggling to find some way out of poverty. As soon as he saw Monopoly, he was shrewd enough to realize this was it. No one should be too hard on him for it. Men in his dire circumstances, frustrated and furious, have done far worse things than steal a game; they have robbed grocery stores and killed clerks in the process, stolen wallets from the blind and knocked down little old ladies in the process of grabbing their purses. Men in Darrow's circumstances are just as much victims as they are exploiters of the American socio-economic structure.

"Darrow asked me if I would write up the rules and regulations," Todd testified, "and I wrote them up and checked with Raiford to see if they were right and gave them to Darrow — he wanted two or three copies of the rules, which I gave him and gave Raiford and kept some myself."

Unknown to Darrow, Todd made a mistake when he copied his Monopoly board from Eugene and Ruth Raiford's. The Raifords spelled Marvin Gardens correctly, but Todd copied it down as "Marvin" Gardens, with an i. When Darrow copied Todd's board, he repeated the mistake.

Then Darrow began making his own copies of the game and selling them to friends and Philadelphia stores. Finally, he sold the game to Parker Brothers in December 1934. And from then on it was "Marvin" Gardens.

So it is that Marvin Gardens appears on all manufactured Monopoly boards as "Marvin" Gardens, Parker Brothers having refused every overture from the commissioners of Margate City to alter it; the name of the famous movie that takes off on the Monopoly game is "The King of Marvin Gardens"; the definitive article on the place by a man supposed to be intimately familiar with it is found in *The New Yorker's* "Reporter at Large" feature in the issue of Sept. 9, 1972, as "The Search for Marvin Gardens" and it is spelled with an i throughout the article; it is spelled the same way when it is mentioned in every other magazine and newspaper story you can find in standard reference works; and even in *The National Zip Code Directory*, published by the US Postal Ser-

vice, it is shown as "Marvin" Gardens.

The government and the people of Margate City still use the correct spelling, Marvin Gardens, and they have made every conceivable effort to correct the mistake that appears everywhere else. Having failed in all serious efforts, they tried pranking the world into a correction by staging a ceremony, with nationwide publicity, officially changing the spelling of Marvin Gardens to "Marvin" Gardens for one day. A resolution passed by Margate City's Board of Commissioners on Dec. 12, 1974, reads as follows:

"Be it resolved by the Board of Commissioners of the City of Margate City, in Atlantic County, New Jersey, that in order to (1) eliminate decades of confusion, (2) render clear title to property which has been purchased millions of times for millions of dollars, (3) make millions of amateur real estate brokers honest people, (4) make all authors and writers accurate in their subject matters and descriptions, be it firmly resolved that one day only, Jan. 21, 1975, be recognized as International Monopoly Day and that property known as Marvin Gardens (with an E) be officially changed to Marvin Gardens (with an I)."

That didn't work either. Journalists kept right on spelling it the way Parker Brothers does.

"We're stuck with it," G. Roland Brown, the city clerk and tax collector of Margate, told me resignedly with a bit of disgust.

Just as Parker Brothers got stuck with the claim that Charles Darrow invented Monopoly.

In the earliest stages of their dealings, Parker Brothers was merely Darrow's dupe. He obtained a patent on the game by fraudulently claiming to be its inventor. Then he sold the patent to Parker Brothers with assurances that the game was his very own "brain child," a phrase from a letter he wrote to Parker Brothers president Robert B. M. Barton on March 21, 1935. It is now part of the record in the Anti-Monopoly lawsuit.

Even if Parker Brothers was merely the innocent victim of a fraud as of March 1935, the firm could not use that excuse beyond another month. Because a letter from Barton to Darrow, dated April 15, 1935, states that a Parker Brothers vice president named only as "Hunneman" had "just written" to Barton "as follows:

"We have just had quite a long talk with the buyer of Baker & Taylor. As you know, Baker & Taylor are very large book jobbers and do some publishing themselves.

"He [the buyer] told us frankly and I think without prejudice that the original trading game [which became Monopoly] came out in 1902. [Wrong. It came out in 1904. —B.H.W.] He also

told us that lawyers had investigated the situation and found that Darrow had appropriated the discarded name MONOPOLY. Also he says he has been selling ten times as much Finance as MONOPOLY and that he has sold approximately two or three thousand of MONOPOLY this past year."

So, there it was. No question about it. Darrow was not the inventor of Monopoly. Management of Parker Brothers knew that as of April 15, 1935. But, Parker Brothers had lost heaps of money in the early Thirties and was almost bankrupt, about to go down as another victim of the Great Depression. And Monopoly was an overnight sensation. In the very first year Parker Brothers manufactured it, the firm sold nearly a million game sets. By April 1935, when management discovered the truth about the game's origin, sales were already at somewhere around the 200,000 level.

How many business firms on the fringe of bankruptcy would give up their salvation, a new product that becomes an instant nationwide best-seller and mass profit-maker?

So, instead of dropping any claim to Monopoly, Parker Brothers began a campaign to make it their exclusive product.

First, Barton wrote to Darrow: "In view of what he [the Baker & Taylor buyer] has to say, it is very important that the situation with reference to MONOPOLY and Finance be made entirely clear. Are you willing to make affidavit to the history of the game which you were kind enough to send on to us [in the March 21 letter]? If so, I believe that I should like to prepare one and send it on to you to execute. We have been doing well with MONOPOLY and we want to do everything that we can to protect its reputation and position in trade."

Since Darrow's history stated that Monopoly was his "brain child" and Barton then learned it was not, this letter meant Barton was asking Darrow to repeat his lie in an affidavit that Parker Brothers could use to support a claim to its patent on Monopoly.

Once that was done, Parker Brothers began negotiations to buy up the games that superseded Darrow's copy of Charles Todd's Monopoly set.

Naturally, Lizzie J. Magie's game was first. That absolutely had to be bought. Dan Layman's lawyers explained to him that nobody could claim a patent on a game called Monopoly since it was a direct development from *The Landlord's Game*. Layman's onetime college frat brothers, Fred and Louis Thun, got the same advice from a lawyer friend of theirs when they considered trying to patent Monopoly as they had developed it. What other conceivable advice could be given Parker Brothers management by its own lawyers?

So, Parker bought out Lizzie Magie's game. Bought it from her for \$500 flat — no royalties — and a promise to manufacture some sets under its original title, *The Landlord's Game*. Forty years later Parker Brothers president Barton told the story of it in his sworn deposition taken as part of the Anti-Monopoly lawsuit proceedings.

"We knew that Charles Darrow had based his game Monopoly on both *The Landlord's Game* and possibly something of this kind [referring to Dan Layman's *Finance*]."

So, Barton met with Lizzie Magie, he testified, and asked her if she would accept changes in her game. According to Barton's recollection, she replied like this: "No. This is to teach the Henry George theory of single taxation, and I will not have my game changed in any way whatsoever." For John Droeger of San Francisco, the lawyer taking his deposition, Barton explained why in his opinion Lizzie Magie answered that way: "She was a rabid Henry George single tax advocate, a real evangelist; and these people never change."

Barton's frame of reference for that evaluation? The classic one of —
continued next page

In the beginning was the word-for-word

But since you're
no longer a beginner,
why read like one?



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Parker Brothers made certain that every story about Monopoly to appear in print would state Charles Darrow invented it.

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herited wealth that is contemptuous of everything but unmitigated capitalism. He was born with the proverbial silver spoon in his mouth, the scion of a wealthy family in Baltimore; graduated from Harvard; became a trademark lawyer in a firm started by his grandfather; and won the top job at Parker Brothers not by working his way up, but rather, as he himself has admitted in interviews for magazine publication, by "marrying the boss's daughter" (Sally Parker).

The boss was George S. Parker, who founded Parker Brothers in 1883. As soon as Barton married Parker's daughter, in 1932, he was named assistant treasurer of the company. Two years later Parker let him take over the presidency to manage the firm while Parker stood by as chairman of the board.

Since Lizzie Magie would not agree to changes already made and on the market, Barton promised her production of her own Landlord's Game in return for signing over all rights to it. She made no demand that Parker Brothers stop manufacturing the revised game, Monopoly. She made no demands that any specified steps be taken to popularize her Landlord's Game. She was a little old grayhaired Quaker woman. She was delighted that Parker Brothers — king of the games business, popularizer of Ping-Pong, Mah-Jongg and jigsaw puzzles — was going to manufacture and sell her effort to teach single tax theory in a fun way. She had no idea the king was almost bankrupt and intended to save himself by reaping a fortune from one of the peasant's inventions.

A reporter for the leading afternoon daily newspaper in the nation's capital, *The Washington Star*, wrote about Lizzie Magie's game in an unbylined story published Jan. 28, 1936. By that time she was Mrs. Elizabeth Magie Phillips of nearby Clarendon, Va. As part of the story interview, the reporter asked Mrs. Phillips how she felt about getting only \$500 for her patent and no royalties ever. She replied that it was all right with her if she never made a dime so long as the Henry George single tax idea was spread to the people of the country.

The story in the *Star* was headlined "Designed to Teach — Game of Monopoly Was First Known as Landlord's Game." It would be the one and only time in four decades of newspaper and magazine articles about Monopoly that the game's true origin would be publicized. From then on, Parker Brothers made certain, through a rigidly controlled publicity program, that every story about Monopoly to appear in print would state Charles Darrow invented it. Forty years had to pass before another journalist would take up where the long forgotten *Washington Star* reporter left off and put the equally forgotten Lizzie Magie's name in print again.

After buying up Lizzie Magie's patent for \$500 and no royalties, Parker Brothers marketed a few hundred sets of The Landlord's Game and then buried it forever; or so Parker president Robert B. M. Barton hoped. Then he turned to a more dangerous flaw in the plans to rescue the firm with Monopoly: Dan Layman's predecessor, Finance.

That cost more money: \$10,000. But none of it went to Layman. A victim of the Great Depression, broke and desperate for money, he had sole his interest in Finance to a small games manufacturer, David W. Knapp, for \$200. Knapp was the originator of popular 1930s games such as "Krazy-Ikes." Knapp warned Parker Brothers' Barton that he knew the entire history of Finance and Monopoly. So, Barton paid him \$10,000 to surrender his rights and keep quiet about the game's origin.

Once Parker Brothers bought out Knapp, Barton had Finance changed to make it appear to be a different game that would be easier to play than Monopoly. Over the years Parker Brothers has succeeded in convincing the games industry and the public that Finance, which is still on the market, is a Parker Brothers original, a spinoff from Monopoly, rather than vice versa. Nobody has questioned that ver-

sion of the story since Dan Layman did early in 1936.

Time magazine, in the Business and Finance section of its Feb. 3, 1936, edition, had published an article called "Monopoly and Politics" about the two board games so titled. *Time* stated: "Inventor [Charles] Darrow built the first set [of Monopoly] in 1931." Three weeks later *Time* published an excerpted letter from Layman that explained:

"A game surprisingly similar to Darrow's and known as Monopoly was played on home-made boards in the DKE house at Williams College in 1927 *et seq.* It developed in Reading, Pa., much earlier than that."

"Almost exactly this same game as played at Williams was put on the market in Indianapolis early in 1932 through L. S. Ayres & Co. The name was changed to Finance for trademark reasons..."

"I wrote the entire rulebook for the game of Finance in 1931 (copyrighted 1932) and simplified the old game of Monopoly for manufacturing purposes..."

That was the last occasion on which any periodical in the Henry Luce *Time-Life* empire published so much as a hint of the truth about Monopoly and Finance.

Once Finance was wrapped up, Parker Brothers president Barton turned to another Monopoly-like game called "Inflation," manufactured by a Texan named Rudy Copeland. Early in 1936 Parker Brothers sued Copeland for patent infringement. Copeland countersued, charging that Darrow's and therefore Parker Brothers' patent on Monopoly was invalid. If the details forming the basis for that charge had become public knowledge, Parker Brothers might never have gone to reap a fortune from Monopoly. But Parker settled the lawsuit immediately by paying Copeland \$10,000 to surrender his rights and keep his mouth shut.

While making various deals, Parker Brothers also tried to buy up original Monopoly game boards in efforts to prevent anyone from learning about them. One of president Barton's earliest house calls with that purpose was to Louis Thun, the onetime DKE frat brother of Dan Layman.

According to Thun, in his Anti-Monopoly lawsuit deposition, he first played Monopoly as a prep school student in 1925. He and his brother Fred, and the friends with whom they played the game, revised it to simulate monopolistic conditions in real life, adding maneuvers based on combinations, trusts and pools. Using a small printing press they owned, they made play money, and "Chance" and "Community Chest" and other cards. Eventually they drew up some rules that began with this preface:

"Statement of General Theory — Monopoly is designed to show the evil resulting from the institution of private property. At the start of the game every player is provided with the same amount of capital and presumably has exactly the same chance of success as every other player. The game ends with one person in possession of all the money. What accounts for the failure of the rest, and what one factor can be singled out to explain the obviously ill-adjusted distribution of the community's wealth which this situation represents? Those who win will answer 'skill.' Those who lose will answer 'luck.' But maybe there will be some, and these, while admitting the elements of skill and luck, will answer with Scott Nearing 'private property.'"

Various comments in the Thuns' typewritten rules revealed brainfuls about their acerbic views toward American society:

"Ownership of a series entitles one to collect double rent on all the properties of that series... Graduation in the cost of houses is analagous to zoning laws in most modern communities. It serves to equalize inequalities in the different properties... Owning one railroad nets \$10 a ride, two \$25... until owning all four nets \$150 a ride. Since there are four railroads to land on, the income yielded to the owner of all four is tremendous... Any one alighting on Community Chest should draw one of the blue cards which will inform how much he is privileged to give to charity..."

COURT DECISION:

The Supreme Court has ruled that a giant company must give up its ownership of an enterprise which supplies its industry with machines. Bring one indictment to any one of your assigned cases without payment.



You have been caught bugging the office of a company agent.
PAY A \$200 FINE
to the Budget Director if you have an assigned case.

DRAWING FROM PARKER BROS. MONOPOLY CARDS FROM RALPH ANSPACH'S ANTI-MONOPOLY

By paying \$50 into the bank one may leave the jail the first time his turn comes around again...

It is amazing to read these attitudes of the Thuns when you know they were members of one of the wealthiest families in the Reading, Pa., area and moved primarily among the elite who lived in their suburban community of Wyomissing. They had no social contacts with the poor, uneducated classes; such people were merely their servants.

In 1931 the Thuns decided to patent and sell Monopoly. A letter to them from patent counselor Walter G. Stewart, dated March 17, 1931, states that Stewart "would be glad to take part in the expense of pushing it commercially" because it seemed to him to "impress upon the player what produces land values and how they are allowed to speculatively go from the producer (the public) to individuals." [I can't resist inserting myself here for a remark. Can you imagine any patent counselor in today's self-oriented, greed-stricken society being motivated by such considerations or even talking in such terms? —B.H.W.] But after Stewart's brother Donald completed basic research, he discovered Lizzie Magie's patent and advised the Thuns there would be no way for anybody to protect the game. "Patents are for inventors and you didn't invent it," Donald Stewart said.

There was nothing to prevent the Thuns from copyrighting their rules, however, so they did that, made some sets, sold them to friends for \$20 each, then tried selling Macy's and Saks Fifth Avenue department stores with no luck, and gave up.

Five years later, in the spring of 1936, Parker Brothers president Robert Barton paid a house call on Louis Thun. By this time Thun had begun his lifetime career in his family's Textile Machine Works, of which he eventually served as board chairman until its merger with Rockwell International. Thun told Barton the whole history of Monopoly, he testified in his Anti-Monopoly lawsuit deposition.

"I told him it wasn't at all clear to me how Mr. Darrow could be the inventor of a game... we'd played since 1925," Thun testified. "I said I was in the machine business and he was in the game business, and I was going to leave it at that."

Just to be sure, Barton offered Thun \$50 each for any Monopoly boards he had left. Thun sold his several remaining boards to Barton.

While Barton was busily buying up original game boards, Monopoly as manufactured by Parker Brothers had become the pastime rage of America, and Charles Darrow was written up in newspapers and magazines as the poverty-stricken genius who invented it. "Another Germantown First; Monopoly Invented Here," read the front-page headline of the *Germantown Bulletin* of Feb. 13, 1936. The story beneath it explained how Darrow got the idea for Monopoly by reading a book about a boy in a commercial school where students "were given scrip and allowed to purchase stock with this make-believe money. A little bit of that book stuck in his mind. The more he thought about it, the more ideas he got, until finally, in his spare time (which was all the time), he went to work down in his cellar and began to work out the game which was soon to be Monopoly."

Darrow told the reporter who wrote this story how to win a Monopoly game fast: "Be a hard-hearted landlord. Demand immediate cash payment of rents and assessments."

It's rather amazing to go through magazines and newspapers and find out how many

of them repeated this story, apparently based on an interview with the hometown boy made good, in the *Germantown Bulletin* — it appeared before that in the December 1935 issue of the king of all business magazines, *Fortune*, under the simple headline "Monopoly." Then you realize the story was a production of Parker Brothers. See how it reads in *Fortune*:

"The fastest-selling non-card game in the US, according to Parker Brothers, who make more games than anyone else in the country, is one called Monopoly. It is a game that caters to the most grindingly acquisitive instincts of every businessman and its popularity may be due to the general interest in the workings of business.

... its inventor, Charles B. Darrow of Philadelphia... says the game is typical of American business as he knew it when he was employed by an anthracite company to lecture to coal dealers on new coal uses. In 1931 he decided to invent a game to lighten the cheerless evenings at home. Years before, he had read a book about a boy who, having failed at Latin, went to commercial school where the teacher put him on the path to his future success by giving students scrip money to invest. Mr. Darrow started off with a scrip-money idea and it turned into Monopoly. The first homemade game amused neighbors so much that they ordered sets which Mr. Darrow made up by hand for \$4..."

Dozens of cock-and-bull stories like these, placed in leading newspapers and magazines (and later in Maxine Brady's "definitive *Monopoly Book*" by Parker Brothers' publicity department, turned Darrow into a veritable folk hero. So, Parker Brothers executives decided to take advantage of their dazzling verification of P. T. Barnum's "sucker born every minute" dictum as applied to the press and its easily hoodwinked, victimized readers. They manufactured another business game called "Bulls & Bears" and distributed a press release calling it a second invention of Charles Darrow. As with Monopoly, periodicals such as *Time* swallowed the whole package of baloney.

If it is true that the devil finds work for idle hands to do," stated *Time* in the Feb. 1, 1937, issue, "the No. 1 US Mephistopheles is currently a mild little Philadelphian named Charles Darrow. Mr. Darrow's claim to the title, based on Monopoly, US parlor craze of 1936, was last week reinforced when Parker Brothers began to distribute his second invention for idle hands. The new Darrow game is Bulls & Bears. Success of Monopoly, which was last week estimated to be in its sixth million and selling faster than ever, gave Bulls & Bears a pre-publication sale of 100,000 largest on record for a new game."

(You will find the same bogus story on Bulls & Bears in a *Business Week* blowout on Monopoly and Parker Brothers in the issue of March 25, 1967, still another tribute to the remarkable ability of Parker's publicity department to perpetuate a hoax.)

Four decades later, in the Anti-Monopoly lawsuit, Parker Brothers president Barton was obliged to admit that Darrow had nothing to do with Bulls & Bears; it was created by Parker Brothers' own staff and Darrow was billed as its inventor so the firm could capitalize on his reputation as the inventor of Monopoly. Barton, in his pretrial deposition, shrugged it off as the same sort of endorsement process companies arrange for magazine and television commercials with "these professional athletes today."

Rewriting history has become an intriguing part of the Anti-Monopoly lawsuit. Perhaps even more fascinating is the poignant contrast

continued next page

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*Leonard's family was poor, so they made their
Monopoly cards out of Old Maid playing cards.
They used phrases like 'go by GO
and take 200 dollars.'*

continued from previous page

between corporate mentality, as displayed by the Parker Brothers/General Mills side, and the people called as witnesses by Ralph Anspach and his tiny Anti-Monopoly company.

Parker Brothers' Robert Barton, for instance, is a tall, gangly, grayhaired man of obvious wealth and education: articulate, immaculate, elegantly dressed, peering brightly at his surroundings through rimless spectacles. Now retired, he lives in one of the luxurious homes on Ocean Avenue in Marblehead, Mass., not far from Parker Brothers headquarters in Salem, and he sails the waters around New England in a magnificent yacht. When asked to justify his and Parker Brothers' monopolization of Monopoly in view of its origins, Barton says (from his pretrial deposition in the Anti-Monopoly lawsuit):

"From time to time, eminently reputable and sincere people have written us that they played Monopoly prior to 1933, and apparently they did play some kind of a business game which locally was called by a number of names, being Fortune, Finance, Business and even Monopoly. We very much doubt, however, if the play of these games was exactly similar to the play of Monopoly because no one of them that we have been able to discover has ever proved to be an exact duplicate of Mr. Darrow's game."

(What an amazing statement for Barton to be making under oath. In 1937 he was informed by Charles Todd that Darrow copied Todd's Monopoly game, right down to the misspelling of "Marvin" Gardens.)

Testifying along with Robert Barton is his son, plump and round Randolph P. Barton, who is now president of both Parker Brothers and General Mills Fun Group, as well as the American Toys and Games Association. Not as articulate as his father, Randolph Barton states his philosophy in simple sentences like this one: "I believe that we should produce games for fun and not for education."

Testifying on the other side are developers of Monopoly such as Ruth Raiford, an elderly woman living alone on a meager income in a small apartment in Lansdowne, Pa., since the death a decade ago of her husband Eugene. Speaking of the days when Eugene was a teacher at a Quaker school in Westtown, Pa., and they taught Monopoly to Charles and Esther Darrow, Ruth said: "Every generation that went to Westtown had the story of Monopoly and how we gave it to the man who 'invented' it and the people of Westtown all know about this story about this game."

Then she explained why she would never buy a Parker Brothers Monopoly set or play the game "after it became a game that you go to the store and buy."

"You see, when you have taught this game to so many people and then you hear the game has become very popular and is being sold, then you don't... play the game any more."

Difficult for someone not of Quaker mentality to understand, perhaps, but perfectly understandable to somebody like Cyril Harvey, who taught in Quaker schools for 44 years and played Monopoly with the Raifords.

"I know when we found out that it might be dangerous to be playing on something like this," Harvey testified in his pretrial deposition, "why, then we sort of quit. We felt maybe we shouldn't. We were afraid to play on a board that wasn't really legal and, I mean, the other board came out and that's copyrighted and, I mean, how could we? We didn't feel safe to play on that."

Moments like this in pretrial proceedings, when the Quakers who developed Monopoly testified they were afraid to continue playing on their homemade boards that were copied by Darrow because Parker Brothers took over the game, have almost brought tears to the eyes of Ralph Anspach, who traveled around the country gathering early players to testify in his lawsuit.

The trademark lawyer for General Mills Fun Group, Oliver P. Howes, Jr., of New York, had difficulty believing parts of Harvey's testimony: for instance, when Harvey said he first learned from his students about Parker Brothers' pro-

ducing Monopoly. What? Not from the newspapers?

"I have never liked newspapers, never have since I was in college," Harvey replied. "I have never taken the newspaper, excepting like the *National Observer* once a week to keep up. I think they make people spend money they shouldn't spend. I don't like all the extra advertising. So, I don't read newspapers."

So far as lawyer Howes was concerned, Harvey gave an equally incredible reply when asked why he and his wife did not beat the Darrows to marketing Monopoly. Surely it must have been tempting. Harvey's salary as a school teacher was so low he had to sell insurance at night so he and his family could survive. Why didn't he sell Monopoly?

"My wife was a pure saint, and she wouldn't even consider the subject at all," Harvey explained. "It's not our game."

And why didn't they fight the Darrows and Parker Brothers when they claimed Monopoly as their game?

"Well, as soon as the subject came up, what we called stealing it, well, naturally, some people were hotheads and they wanted to get busy right away and fight and said we ought to get it copyrighted. And my wife said, 'It's not our game. We didn't invent the game. We just changed it.' Of course, Quakers aren't supposed to go to law. They do now. They're not supposed to, but they do. Well, my wife was that way. That settled the subject. That just settled it."

Lawyer Howes encountered a still more discomfiting witness in Dorothea Raiford, a tiny, energetic, grayhaired woman who lives in Northfield, New Jersey, a suburb of Atlantic City. She is the widow of Jesse Raiford, brother of Eugene Raiford. Some of the Anti-Monopoly lawsuit witnesses have testified that Jesse Raiford probably had more to do with putting Atlantic City names on the Monopoly board and developing the game to its present form, including the specified values of the properties, than anybody else. (The properties on Parker Brothers' Monopoly board today retain the same values Jesse Raiford gave them in 1930.) He was office manager for the National Cash Register Co. and later a high school teacher.

Dorothea Raiford testified with just a touch of anger: "When the story came out about Mr. Darrow inventing this... people would say, 'I thought your husband had something to do with that,' and we'd try to tell them what happened and they'd always look very skeptical, like 'so what?' I just thought, just forget it, you know, because it didn't mean that much... We had a terrible time with the children and the grandchildren. They all insisted that he [Jesse] had done the game and we had to get it clear with them that it wasn't that at all, but that he had given it the Atlantic City names. So many of the people that had played it all of these years with us knew this."

The going became tougher for Parker Brothers/General Mills Fun Group when Dorothy Alice Harvey Leonard was deposed. A psychiatric nurse with the memory of a complex computer and the spirit of a humane but caustic poet, she is the daughter of Cyril Harvey, who describes her as "a firebrand. She knows what's happening. She even tells me what I'm thinking."

Nurse Leonard laid a lawyer's dream foundation for proof of origin, rattling off names, dates and events surrounding the development of Monopoly to its present form. She recalled her mother's drawing up rules for the game and painting properties on oilcloth boards.

Leonard's family was poor, so they made their Monopoly cards out of Old Maid playing cards and "typed around the funny people, 'Go by GO and take 200 dollars,' or whatever." Personal items were used as players' markers: "a tie clip, earring, a penny, a watch... It was like, 'I'm a button,' that kind of thing... the board was big enough to take a whole watch."

Asked how Baltic and Mediterranean Avenues got on the board as the cheapest properties, Leonard replied: "Because we had the neatest black woman named Clara Watson, and I think a couple of others [blacks who lived there]. That's a black area, Mediterranean and Baltic."

On the other hand, explaining the selection

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DRAWING FROM PARKER BROS. MONOPOLY CARDS FROM RALPH ANSPACH'S ANTI-MONOPOLY

of "Marvin" Gardens for the board. Layman testified: "Well, they wanted a rich bitch thing to put on the board. I had classmates that lived in Marven Gardens." So, she kept pushing for that to be added.

Leonard's attitude toward money, wealth and the practices depicted in the Monopoly game pour forth in terms such as "rich bitch." Though her profession is psychiatric nurse, she refuses to make a living from it, preferring to volunteer help to people in trouble. In order to support her humanitarian, selfless ways, she sells real estate in the Haddonfield, New Jersey, area.

Asked her attitude toward Parker Brothers' commercializing the anti-monopolistic folk game Monopoly, she replied: "I never would buy one . . . If I was forced in a social situation in someone else's house, I wouldn't be so rude as to not play, but I'd have very rude feelings of deep resentment . . ."

"We played our own game for two years not even knowing it was copyrighted, and then my mother said, 'Cyril, does thee really think we could get in trouble playing our own game?' And that really alerted me. That was in '37 . . . my last real memory, you know, being young and impressionable, that there was some possibility of arrest and my family was under a Christian ethic, you know. My parents thought they might be doing something wicked."

Pathos turned to anger when Leonard read an article describing the invention of Monopoly by Charles Darrow and his becoming a millionaire from royalties on the game.

"Most of my friends know my mother did the board and they send me stuff once in awhile; and my neighbor, Jack Rhodes, his wife Ann is a real estate salesman with me . . . Jack Rhodes grew up in Atlantic City . . . Jack is a very droll man. He brings out this magazine, one of those airline things, 'All You Want To Know About Monopoly' [her recollection of an article in *Eastern Airlines' Pastimes*]. He held it behind his back . . . He said, 'Dot, I've got something for you to read, but will you promise not to blow up?' I said 'yes' . . . and he opened it out and he said, 'Now read it quietly.' He was putting me on."

"So, I'm reading the article. There's two columns and down here there's a paragraph, 'And Mr. Darrow sat down in his Germantown, Pennsylvania kitchen on the table and he rolled out a round piece of oilcloth and he began writing the streets of Atlantic City,' or whatever. I can get you the quote. I can almost quote it."

"I said, 'That does it.' I have never done a thing about Monopoly. I figured somebody ripped off somebody a long time ago. It's none of my business. But that is a lie, a positive lie."

Furious — it was the first time she had seen such a statement in print, though the same thing has appeared in dozens of the most widely read magazines and newspapers in America — Leonard did a bit of investigating. She learned that the *Pastimes* article was excerpted from Maxine Brady's *Monopoly Book*, published by the David McKay Co. in 1974. (David McKay, which incorporates the Charterhouse Book Publishing Co., is owned by an English corporation, Morgan-Grampian, that also acts as distributor for half a dozen other book publishers including Bernard Geis and Weybright & Talley.) One section of the book is an alleged history of Monopoly that repeats the basic line taken in a booklet appropriately called "GO: The Incredible Story Behind Monopoly," put out by Parker Brothers in 1973, one year before David McKay published the Brady book. And it is, indeed, "incredible."

"So, then I had the stupidity or the guts to call the David McKay Company," Leonard

continued in her testimony. "It's on my phone bill, the number of the place [in New York City], if you want to check it. And I just called up and I said, 'I'm Dorothy Leonard. I live in Haddonfield, New Jersey, and I'd like to talk to Maxine Brady. I went through three secretaries. I finally got this lady who didn't put me off the phone. She was interested in this story once I told her that that paragraph was a lie.'"

"I said, 'Maxine Brady better really check her records. It may not happen this year,' I said, 'but before I'm dead' — I even told her how old I was — 'one of these days the truth will come out that that's just not the origin of the game. I'm not standing in judgment as to who did what. I'm just telling you that's not the origin of the game. In fact, my mother said the game didn't belong to anybody.'"

I repeated the same sort of warning, offering documentation, to three people at David McKay: the senior editor, the editor-in-chief and the president, James R. Loutitt. I stated reasons why Maxine Brady's book should be recalled from bookstores and newsstands, and the history in it rewritten. Nobody at the publishing house would respond to my letters. When I phoned Loutitt long distance, he admitted he had read my letters, but his only comment was: "I don't know what you're after, but whatever it is, I'm not going to be a party to it."

As a final fillip in her testimony, Leonard recalled that while she was in nurses' training school she met a niece of Charles Darrow named Virginia Faw, who wanted Leonard to play Monopoly with her and other students. When Leonard refused and Faw asked why, Leonard told her the whole story. So, they arranged for their parents to meet and talk about the old Monopoly-playing days.

"And Ginny and I just enjoyed and giggled all through the evening listening to them make comments. And I remember the one statement. I'll never forget it. She said, 'We always, I always wondered, how the black sheep in the family made all that money, because he couldn't invent anything.' The sister of Darrow with her daughter in the back of dad's station wagon [said that]."

Her cross-examination by General Mills Fun Group lawyer Howes ended with this exchange immediately following the Faw story:

Howes: I assume you were rather pleased to have the opportunity to put this on the record?

Leonard: Oh, yes. I just think it's marvelous to get this thing straightened out.

As Ralph Anspach talked to his witnesses from around the country, his reaction was the opposite of corporate sarcasm, reserve, coolness and pseudo-slickness. Anspach appraises the Raifords, Harveys and Todds this way:

"They're human, warm people, while Ollie Howe — I've traveled around the country with him and know him well now — is the personification of corporate mentality: a suave, well-groomed, courteous but cold man, capable of taking any position he thinks is tactically correct. These Quakers, they're honest people rolled over and made fools of by big monopolists. They were considered crackpot when they talked about the true origin of the game. They spoke up, but nobody believed them."

Anspach is changing all that now through his lawsuit and dissemination of educational materials on the true history of Monopoly. Some day soon he plans to write a book on the subject. That, and not the Maxine Brady-David McKay product, will provide the true history of Monopoly.

(Next: Anspach vs. General Mills.)



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TM: DISCOVERING INNER ENERGY AND OVERCOMING STRESS, by Harold H. Bloomfield, M.D., Michael Peter Cain, Dennis T. Jaffe and Robert B. Kory. Dell, 317 pp., \$1.95, paperback.

THE RELAXATION RESPONSE, by Herbert Benson, M.D., William Morrow, 158 pp., \$5.95, hardbound.

One of the more diverting literary events of the past year has been the tension-filled squabble between two groups dedicated to meditation as a means of coping with life in our anxiety-ridden society. On one side of the fray are the legions devoted to the Maharishi Mahesh Yogi and Transcendental Meditation (TM—a registered trademark). On the other are Dr. Herbert Benson, associate professor at Harvard Medical School and director of the Hypertension Section at Boston's Beth Israel Hospital, and the multitudes who have snapped up his book, *The Relaxation Response*. The book, published last fall, has been on the *New York Times* best-seller list for the past 24 weeks.

Two other popular books have been *The TM Book* and *TM*, which were released in paperback around Thanksgiving in striking similar formats. Because the books look virtually identical, one might expect them to be much the same inside as well. Not so.

The only thing the two books have in common is their undiluted devotion to Transcendental Meditation which, as we all must know by now, is the form of meditative experience popularized by the Maharishi. TM involves sitting quietly with eyes closed, mentally repeating a "thought sound," or "mantra," for 15 to 20 minutes twice a day. TM practitioners claim, and they have a weighty supporting bibliography of scientific research, that regular practice of TM slows the metabolism and can be an effective method of dealing with hypertension. Although some of this research has been questioned by later experiments, there seems to be little doubt that there is something to it.

But before you rush out to buy one or the other of these volumes, you should be advised that neither of these books will tell you how to do TM. They will tell you the benefits to be gained from it, the case histories of people who have done it and how great it's going to be when everybody does it. But to learn how to do it, you have to go to a center, attend lectures, get your own special mantra from a qualified teacher and pay \$125.

If you are still determined to purchase a book on TM, knowing that it won't tell you the technique, then my strongest recommendation is not to buy *The TM Book*. It was apparently written for someone with a mental age of ten who is prepared to believe anything. The text, in question-and-answer format, is accompanied by cartoons which are cute but do little to illuminate the ideas.

The authors, apparently believing that their readers are boundlessly naive, make statements that border on the irresponsible. For example, what is one to make of this answer to a question about how TM will help social problems like poverty and unemployment: "The TM program increases creativity and intelligence. With these two qualities we can solve all these other problems. More lively and creative people find that they're no longer in poverty, no longer unemployed."

These oversimplifications are surely not to the credit of the TM program or the Maharishi. Those looking for a balanced, informative account of TM must look elsewhere. One place to start is *TM*. Although it lacks balance—it rivals *The TM Book* in fervor for the cause—at least it contains hard information and makes a serious attempt to present both the physiology and psychology of TM, along with its scientific underpinnings.

But when the authors begin to discuss the Maharishi's "World Plan" and the "Science of Creative Intelligence," we find it isn't enough for you to practice TM and let it help you get

FROM THE TM BOOK: HOW TO ENJOY THE REST OF YOUR LIFE
ILLUSTRATION BY BARRY GELLER



through the day. You are also participating in a "social transformation" that's going to reform the world.

Now, I find it rather ironic that meditation, the most solitary of activities, has become an occasion for missionary zeal complete with a welter of acronyms. I can swallow TM all right, but when SCI and MIU start crowding in with SIMS, IMS, SRM and AFSU (coordinated through the World Plan Executive Council) I begin to realize that the stress game is big business.

I am therefore happy to report on a stress-reducing book that is useful, easy to read, and (rarest of all) totally unpretentious. Herbert Benson, author of *The Relaxation Response*, did much of the pioneering research on TM. Though it must have galled them to do it, both *TM* and *The TM Book* cite his work prominently. The problem arose when Dr. Benson decided that TM, while beneficial, was in no way the One True Path.

In *The Relaxation Response*, Benson writes, "As the experiments progressed over several years, the concept developed that the various physiologic changes that accompanied Transcendental Meditation were part of an integrated response opposite to the fight-or-flight response and that they were in no way unique to Transcendental Meditation." Adding insult to injury, Benson includes in his book a six-point program for invoking the "Relaxation Response," using the word "one" as a mantra, which he says will produce the same beneficial results as TM.

Obviously if you don't need your own special, tailor-made \$125 mantra, you don't much need TM. The TM people responded with predictable dudgeon. Among other things, they took a two-page advertisement in Publisher's Weekly to tout an imaginary book called *Open Heart Surgery Self-Taught*. The ad declaimed, "Unfortunately, not everything can be learned from a book. Open heart surgery is one of them. The Transcendental Meditation technique is another."

Meanwhile, Benson's book has sold phenomenally despite his lack of a World Plan or an acronym (he doesn't even call the Relaxation Response RR). His book is a low-key argument that meditation will help combat the hypertension that has become almost an epidemic in the US. He describes the Relaxation Response as an "innate mechanism within us" which we only need to learn how to use.

I heartily recommend *The Relaxation Response* to those who think meditation might make them feel better but don't want a \$125 mantra and aren't impressed by big promises. It'll probably make you feel better.

Note: The success of *The TM Book* and *TM* produced a flock of books on the subject. Among them: *Transcendental Meditation: Maharishi Mahesh Yogi and the Science of Creative Intelligence*, by Jack Forem, Bantam, 283 pp., \$1.95; *The Transcendental Meditation Primer: How to Stop Tension and Start Living*, by Patricia Drake Hemingway, Dell, 264 pp., \$1.95; and *Everything You Want to Know About TM Including How to Do It*, by John White, Pocket Books, 190 pp., \$1.95. The last is a semicritical study, and the author actually reveals his mantra: "sham."

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How we won the war

All the President's Men, directed by Alan Pakula, screenplay by William Goldman, with Robert Redford and Dustin Hoffman. Northpoint, San Francisco; Showcase Oakland.

Watching *All the President's Men*, the new film version of Bob Woodward and Carl Bernstein's book about how they came to learn of and report the Watergate story for the *Washington Post*, one gets a sense of the naughty, malicious pleasure audiences must have had seeing *Citizen Kane* for the first time in 1941. *All the President's Men*, though well crafted, lacks the technical virtuosity of Orson Welles's classic, but it may well be its equal in the biting contemporaneity of its wit, in the astuteness of its observations about the American press and its kinship to the rich and powerful and protected and in the richness of its political associations for the movie audience. *All the President's Men* is a great crowd-pleasing epic.

The makers of the film — producer and star Robert Redford, director Alan Pakula, screenwriter William Goldman — obviously intended to play down the rabble-rousing aspect of the film, not wanting to appear to take undue advantage of a crisis that seemed to portend the destruction of American democracy (though that is, of course, exactly what they are doing). Pakula, for example, doesn't try for the bravura melodramatic effects Costa-Gavras achieves in his political films through the use of fast-paced editing and screw-tightening music. Unlike Mikos Theodorakis's insistent score for *Z*, David Shire's score for *All the President's Men* is spare and unemphatic. Pakula strives for naturalism and turns down the candle power of a stellar cast that includes (in addition to Redford, who plays Bob Woodward) Dustin Hoffman as Bernstein, Jason Robards, Jack Warden, Martin Balsam, Hal Holbrook and Jane Alexander. Pakula and Goldman and the actors seem intensely aware of the seriousness of the events which underlie their terrifically entertaining story, and, as a result, they hold back, but there's no way to restrain the audience's response to this material. *All the President's Men* is simply too delicious, and audiences (American audiences, at least) won't share the filmmakers' sense of seriousness — of guilt, really — about the nature of the enterprise. *All the President's Men* is a reward to everybody who ever participated in an antiwar rally, or who just plain hated Richard Nixon's guts. As much a story of the front lines as of the front page, *All the President's Men* is a war movie in which our side wins, and it's emotionally satisfying.

Considering the virtually primeval appeal of the film, it's almost irrelevant to talk about *All the President's Men* in terms of artistic merit, but everyone connected with the film performed admirably. The screenplay by William Goldman, whose past work (*Butch Cassidy and the Sundance Kid*, *The Great Waldo Pepper*) I've found coy and mechanical, is a model of efficiency. His scenes are generally short, his dialog crisp, but he manages to provide enough detail that the characters, even

minor ones, emerge as distinct personalities.

Pakula, as already noted, has directed Goldman's screenplay with exemplary tact and should be especially commended for the visual images he has used to comment on the events being reported. Example: in one scene, Woodward and Bernstein read off the list of names of all the employees of the Committee to Re-elect whom they have interviewed in a futile effort to learn about the committee's financial arrangements with contributors. At the same time, the camera pulls back to reveal a panoramic view of official Washington. Gradually the sky turns darker — the image suggesting at once the scope of the conspiracy the reporters are up against, the passing of time as the reporters try to uncover the facts of the conspiracy, and the dark and serious consequences of the uncovering.

Finally, the actors. Many people have voiced fears that the presence of two big movie stars in a factual story would completely distort our experience of the film, but Hoffman and Redford allay such fears early in the picture. Both act wonderfully, in the way that only film actors can, doing small things — with gestures, the way they walk, the way they hold objects — that are as fine and revealing as the elocution of any stage-trained English actor.

I have only two serious reservations about the film. First, the film ends with a montage of headlines, on a Washington Post teletype machine, reporting the events that followed the reporters' Watergate revelations and led to the resignation of Nixon. The effect of this montage is to suggest that the Post's Davids slew the presidential giant doublehandedly, which is not the case. This ending ignores the contributions of others who helped to get out the facts of the Watergate scandal, including the Ervin and Rodino Committees, and ignores the even more important fact that Nixon very nearly withstood all the revelations. Still, the ending of *All the President's Men* adds to the mythic quality of the piece, even if, like all myths, it distorts the facts.

My second reservation stems from the first. *All the President's Men* may not have the same mythic proportions for an audience that didn't live through the Watergate crisis. I can't imagine a European audience reacting, as the audience at the Northpoint did, with audible glee when Stans ("You mean Maurice Stans, the finance chairman?" Woodward asks incredulously) is implicated in the Watergate crimes. Even American audiences probably won't react to the picture in that intimate way ten years from now. But I'm not sure the film won't be just as deeply satisfying to American audiences when the immediate impact of Watergate is stripped away. *All the President's Men* is, after all, the story of two plucky young men who, through hard work (and the film shows just how tough a grind investigative reporting is) and just a little luck, become rich and famous and important. As myths go, you can't get much more American than that.



Hoffman/Bernstein and Redford/Woodward tap holes in the Watergate dike.

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Al Green's spontaneous combustion

AL GREEN: Full of Fire (Hi SHL-32097)

Al Green doesn't sing songs, he caresses them. He eases his voice into every nook and cranny of a melody, constantly uncovering unexpected nuances, gently urging the last bit of expression out of each phrase before moving on to the next.

Green is a blend of two of the greatest rhythm & blues artists of the Sixties, Sam Cooke and Otis Redding. He's got some of Redding's grit and some of Cooke's velvety smoothness. He's not quite as powerful as Cooke and Redding, but his total range of expression is probably greater than either of theirs.

In a branch of the business where even the best performers are often at the mercy of producers and staff writers, Green is fortunate to be an excellent producer and composer as well as a superb vocalist. Just compare any Al Green record to any Ann Peebles record. The staff writers and instrumentalists of Hi's musical director Willie Mitchell do almost everything for both artists. By themselves, on a Peebles album, they sound competent but mundane. On Green's albums, with Green contributing to the composing and production, they sound dynamic and colorful. The differences are subtle but crucial.

Full of Fire has that patented Mem-

phis sound that hasn't changed since Wilson Pickett's "Midnight Hour" — steady, stripped-down drums playing a shuffling, medium-tempo beat dominate the sound, and taut, melodic horn lines provide punctuation and accent. Guitars, keyboards and strings are used for shading and little else. The best songs on the album — "Glory Glory," "I'd Fly Away," "Let It Shine" and the title tune — occupy this groove nicely, differing only in the melody and in Green's reading. On "Glory Glory," the happiness in Green's voice is so contagious that Gerald Ford will probably try to inoculate us against it. On "I'd Fly Away," a slightly slower number, Green is alternately breathy, raspy, soothing, weary, quietly ecstatic . . . he's got more expressions than a thesaurus.

Green's only real shortcoming is that he occasionally seems to lack the kind of conviction that was the essence of so many great Cooke and Redding performances. Maybe it just comes too easy for him, but you often get the impression that he's not really working at it; Redding, by contrast, worked so hard he was a one-man unfair labor practice. If automobiles could run on perspiration Redding would have been put under the protection of the Federal Energy Administration; Green could use a little more of that kind of energy.



Al Green, composer, producer, singer

The lack of conviction shows up most on the only two real ballads on the album, "There's No Way" and "Together Again," neither of them nearly as good as some of the ballads that graced past Green albums. Perhaps not coincidentally, they're the only songs on the album that Green didn't write. It shows. Neither has any real spirit, and both go on far too long. It's as if arranger-producer Mitchell figures if the chorus keeps coming around, and he tries something different with it each time — a horn line here, a female chorus there, maybe a little two-part harmony or a string swell — sooner or later something will work. But nothing does. Green seems to know it, too; his performance on "There's No Way" is easily the most indifferent on the album, and "Together Again" is only slightly better.

Besides the lack of good ballad material, *Full of Fire* suffers from hidden inflation. Each side barely runs 17

minutes, and side two only runs that long because two of the four songs run an entirely unjustified five minutes-plus. It almost would've been better to leave side two at a criminally brief 12 minutes or so rather than dilute Green's performance with so much filler. Despite these drawbacks, *Full of Fire* is a fine album from a fine performer. Short, but sweet.

SF New Jazz Festival

You can hear four of the best young jazz bands in the Bay Area all at once — and free of charge, too — at the first San Francisco New Jazz Festival, this Sunday, April 25, noon to 5 pm in the McLaren Park Amphitheater.

Heading the bill is Listen, a versatile electric sextet with a colorful, richly textured sound that combines elements of jazz, rock, classical and Eastern music.

Another outstanding combo, Art Lande's Rubisa Patrol, will be making one of their last local appearances before leaving for the Hamburg Jazz Festival and a recording date with ECM records.

Also appearing will be Paul Potyten's New Music Alliance and Ledanjo, featuring Jimmy Nadel and Michelle Hendricks.

The amphitheater is at Mansell Avenue and Shelly Drive, three miles west of Candlestick Park.

Coming up: A guide to summer classes. Get away from it all through kayak workshops, mule-packing seminars, meditation camps — plus filmmaking schools, music recording weekends, silkscreen studies . . . All in the next issue.

East Bay Restaurants

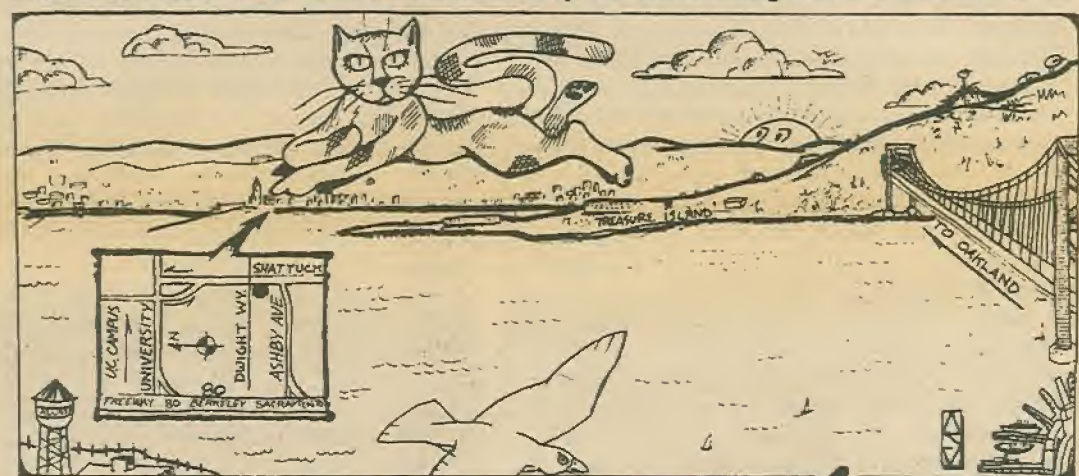
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Notes on the counter culture, part II

As I noted last week, I maintain that some of the best food in town comes out of restaurants with counter service. You can watch the cook at work (studiously noting that he or she isn't throwing sawdust into the meatloaf), kibitz with the owner and generally appreciate the maxim that good food comes from human interaction and bad food from dour, uncommunicative workhorses who couldn't care less if you ever return. Following are yet more counters where a good meal and excellent floor show are guaranteed.

El Salvador, 994 Guerrero (at 22nd St.), SF, 824-0278. Daily noon-8 pm. Bobby Short and Mabel Mercer used to sing about the joys of a hamhock and a bottle of beer; I'll happily croon the joys of *pupusas* and *cerveza*. *Pupusas* are a Central American passion — essentially tortillas fried with a mixture of cheese and meat imbedded in the center; they go very well with the chili-spiked cole slaw served with all-Salvadorean dishes. Simply speaking, the *pupusa* is the Central American equivalent of the knish, the pot sticker and the *empanada*, and just as good a barometer for a restaurant's cooking. They're just excellent at El Salvador, and cheap (45¢) too. On Fridays El Salvador serves a hearty fish soup, and on weekends you can treat yourself to *yuca con refritos*, a carbohydrate indulgence of root and beans. **Kame Sushi**, 1825 Post (in Japan Center), SF, 921-5215. Tues.-Sat. 5-11 pm. There's a certain element of Samurai cinema about the preparation of the food at this little eatery, which makes me think Akira Kurosawa must be hiding in the wings. However, there really aren't any wings to hide in. There are only six seats at the counter, which is the place to sit if you want to take in the show of whirling carving blades, seaweed being deftly rolled and plates of food artfully constructed. A set of five *meneki-neko* (sculptures of "beckoning cats") look down on the place where *nigiri sushi* is served in two sizes, \$4.70 and \$3.50, directly on the lacquered surface of the counter (without benefit of plate). The selection is just extraordinary, running from simple tuna and prawn through the harder-to-find, and quite tasty, *ikura* — small reddish salmon eggs on rice. There's also a very fine *chirashi sushi*, raw fish over a bowl of seasoned rice, \$3 the serving. Kirin, Asahi and Sapporo beer are all 85¢.

Vanessi's, 498 Broadway (at Kearny), SF, 421-0890. Mon.-Sat. 11 am-1:30 am, Sun. 4:30 pm-midnight. This is the classiest counter in town, if only because Ernie's hasn't found a short order cook up to its standards. During inordinately busy hours you rub elbows with businessmen on expense-account lunches or tuxedoed dandies out for a night of debauchery, all knocking down olives and pepperoncini from the egalitarian serve-yourself trays and watching in wonder as the chefs create billowing clouds of *zabaglione* out of what seems like nothingness. The food at Vanessi's is excellent, and it's about the best place in town to get a really substantial meal in the wee hours. The prices aren't too bad, (entree \$3.50-\$5) though they're certainly less painful around lunchtime. I like the pastas, especially the *fettuccine al burro dolce* and the *linguine carbonara*; and there are few souls who would complain about a good plate of *salimbocca*, especially when even McDonald's has shuttered for the night.

Swan's Oyster Depot, 1517 Polk (near California), SF, 673-1101. Mon.-Fri. 8 am-5:30 pm, Sat. 8 am-5 pm.

Bogart's—A Shell Fish Bar, 661 Clay (near Montgomery), SF, 397-0223. Mon.-Sat. 10 am-6 pm.

This town can support two oyster bars — of that I have no doubt. Swan's is the more venerable of the two, with a thick fishy patina of age spread along the marble counter and heavily permeating the air. Bogart's is the young upstart, attracting a large financial district crowd, where, God knows, any sort of good restaurant would be a blessing. The menus are simple at these two fish houses — no need to flounder about. There are plates of clams, blue points and cherry stones on the half shell; there are shrimp, crab and oyster cocktails; and, of course, there are plates of oysters,



PHOTO BY RICK GROSSE

Giovanni Leoni, part owner and chef, sticks close to the counter at Vanessi's.

eaten alive on the half shell. Legend has it the oyster screams one piercing wail as it goes down your epiglottis; myself, I think they just moan a little. There are also clam chowders, various Louies and endless buckets of oysterettes are dished up daily. My only complaint is that these fine fisheries aren't open evenings. I'd adore oysters, like ribs, at midnight.

South China Cafe, 4133 18th St. (near Castro), SF, 861-9323. Thurs.-Tues. 11:30 am-10 pm. This is the quintessential chop suey house — in fact, the sign in front declares chop suey, loudly. The food is cheap; most dishes under \$2; the wait for a table is usually long and the service delightfully surly. Lots of wooden booths, yells of chow yuk and egg foo young rent the air, and the food is the epitome of Cantonese roughage. ■

THE GUARDIAN FLEAMARKET

By Cathy Luchetti

Ride the MTA - free! Mendocino County has just launched its spanking new fleet of five transit buses. They operate throughout the scenic redwood country from Ft. Bragg, Ukiah and Booneville to Willits, Redwood Valley, Westport and Little River. Fares will range from 25¢ to \$1.50 beginning May 1. Until then, all fares are waived while new customers ride, free of charge, between any and all points within the county. For the schedule, call MTA, (707) 462-7498.

Still skiing? Boreal Ski Area at the summit of Interstate 80 will reopen on the weekend of April 24-25, reducing lift tickets to \$5.

Oriental rug auction. Persian and Oriental rugs will be auctioned by the Iranian Rug Weavers on Friday, April 23, 8 pm, with a preauction preview at 7 pm in the Corte Madera Recreation Center, 498 Tamalpais Drive, Corte Madera. If dissatisfied, you can exchange the rug for full credit toward purchase of another at future auctions. Call 391-6666.

Connoisseur's cookware sale. Although the copperware, basketry and assorted crockery are top quality, many of the prices at Shibion Cookware (362 17th St., Oakland, 835-4271) are well below those at comparable specialty shops in San Francisco. Currently on sale are French-style silver plunger coffee urns that force grounds to the bottom of the pot. Large coffeemakers were \$39, now \$29.95; smaller ones were \$28, now \$19.95. Luminous copper mixing bowls with solid brass handles, reduced 15% from regular \$31.50, and a varied grouping of Cordon Bleu Atlas Steel Pans for crepe, omelete and saute, half off marked price. Other bargains: serrated wooden cheese-board with amber plexiglass dome was \$9.95, now \$6.40; cheese block with cutting knife was \$9, now \$5; set of Tyrolean napkin rings of porcelain and ribbon, were \$6, now \$3; silver-topped wooden salt and pepper mill, was \$13.95, now \$9.95.

Seconds sale. Outdoorspersons in need of summer supplies can stock up on slightly damaged or mismatched equipment at the North Face (2804 Telegraph, Berkeley, 548-1371) beginning Thursday April 22 through Sunday, April 25. Gear includes name brand tents, packs, skiwear, clothes, cross country skis and camping equipment, some of which has only a few stitches awry or is slightly soiled. All items reduced 10%-20%.

Used kid's stuff. Cribs, toys, blankets — all the usual childhood paraphernalia, along with household items, clothes, books and furniture, to finance a new Berkeley cooperative preschool opening in May. Benefit sale begins Saturday, April 24, 10 am-4 pm at 6433 Colby, Berkeley. ■

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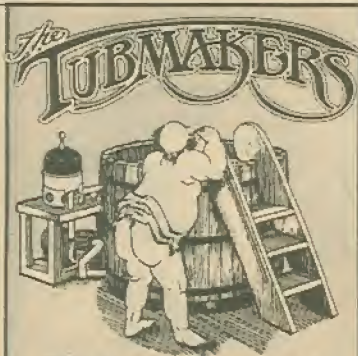
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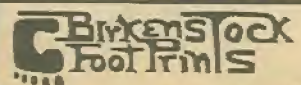


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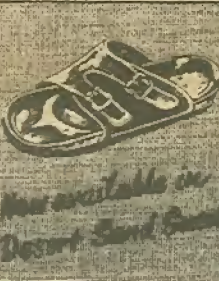
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MOVIES

OPENINGS

Baby Blue Marine

A young man, rejected by the Marines for service in WWII, retreats to a small town to put his shattered ego together and falls in love with a local girl. (Wed/28 at Stonestown I, SF; Alameda III, Alameda; UA I, Berk.; Tanforan I, San Bruno)

Face to Face

Ingmar Bergman explores the personal crisis of an apparently fulfilled woman. With Liv Ullman as the psychiatrist who comes face to face with her own trauma and Erland Josephson, who played opposite her in *Scenes from a Marriage*. (Wed/28 at Surf, SF)

MINI-REVIEWS

The Adventure of Sherlock Holmes' Smarter Brother

Gene Wilder wrote, directed and stars in this disjointed but amusing comedy, which involves Marty Feldman as a man with a "photographic memory" for conversations, and Madeline Kahn as a music hall performer whose life is threatened by the wicked Professor Moriarty (Leo McKern). Dom DeLuise is on hand as an opera singer who agrees to turn over important state papers to Moriarty during a performance of *A Masked Ball*. Surprisingly, the only performer who isn't funny to watch here is Wilder himself. It seems that Wilder's secret desire was to be a sexy, romantic leading man and in the middle of his own wacky comedy that's the part he's given himself. (Castro, SF; Empire III, SF; Alameda III, Alameda; UA IV, Berk.; Burlingame, Burlingame; Hyatt II, Burlingame; Serramonte III, Daly City) —L.P.

All Screwed Up

Made between *Love and Anarchy* and *Swept Away*, Lina Wertmüller's *All Screwed Up* is a speedy little soap opera about a group of young people who come to Milan from the Italian countryside and find the big city not entirely to their liking. One of them becomes a hooker, one a thief, one a fascist thug and so forth. From time to time, Wertmüller throws a Marxist slogan into her dialog, and there are vague hints that all the degradation and suffering is economically determined, the result of capitalist exploitation, but this is film-film. Wertmüller could have made exactly the same film about a group of Ukrainian peasants who find themselves at the mercy of Moscow's big city life. Wertmüller is an immensely gifted filmmaker, and much of *All Screwed Up* is dazzlingly well made. It's just that she isn't the philosopher-queen her admirers fancy her to be. (Lumiere, SF; ACT II, Berk.) —L.P.

All The President's Men

Even if you loathe politics, want to forget Watergate and think of Robert Redford as just another pretty face, director Alan Pakula's edge-of-the-chair, Washington-Post-tells-all thriller will keep you riveted. Redford and Dustin Hoffman project just the right abrasive quality that made reporters Woodward and Bernstein uneasy bedfellows, and the rest of the stellar personae (Jason Robards, Jack Warden, Martin Balsam and Hal Holbrook, for starters) make up not a collection of cameo roles but a perfectly cast assemblage of faultlessly intermeshing talent. Their efforts add up to two hours and ten minutes of total enthrallment — not bad, considering you already know how it all comes out. (North Point, SF; Showcase Oakland; Cinema I, Corte Madera, Redwood, Redwood City) —Z.J.

The Bad News Bears

The bad news is only in the title — the good news is that director Michael Ritchie has hit one out of the ballpark in this baseball-grounded story of switching losers into winners. Tatum O'Neal strikes one for feminism, but it's unfair to single her out, because every one of the tykes on this team scores a hit. Walter Matthau pops up as a diamond-in-the-rough, minor-league struck-out coach who looks as if the game has been played over him, and it's safe to say you'll have a ball with this little-league microcosm of adult behavior. Not only does it never allow sentiment to lapse into sentimentality, but it hits home on a lot of unexpected bases. (Regency II, SF; Oaks II, Berk.; Parkway II, SB; Northgate, SR; Plaza I, Daly City) —Z.J.

Family Plot

Alfred Hitchcock's latest movie starts out funny peculiar and ends up funny ha-ha. Sort of. But Ernest Lehman's script is so un-Hitched it isn't until halfway through that you realize all those trite lines were really supposed to be funny. Ha ha. The two separate but interwoven plots are devious without being exciting, and the film's only suspenseful moment comes in a careening, downhill, brakeless caride that sweeps you round every cliff-hanging curve. Somewhere in the movie someone says, "The plan went off without a hitch." So, it seems, did the film. (Coliseum, SF; Geneva II, SF; California I, Berk.; Redwood IV, Redwood City; Sequoia I, Mill Valley) —Z.J.

Gable and Lombard

Suggestion to director Sidney Furie: slice this turkey into approximately 3000 hourly segments, run it on television as *Gable Lombard, Gable Lombard*, and you've got a winner. Furie hasn't bothered to change the names and places to protect the innocent in this Gable fable because all of them are already dead. And since the entire film is fiction anyway, it doesn't really matter. James Brolin wears his Gable mannerisms as he wears his makeup — heavily — and Jill Clayburgh seems to be off somewhere else impersonating Jean Arthur. Some of the audience will say, "I thought it would never end," while others, more perceptive, will reply, "I thought it would never BEGIN!" It doesn't. (Ghirardelli, SF; Cinema One, Oakl.) —Z.J.

Hester Street

A story of Jewish immigrants on New York's Lower East Side at the turn of the century — a sort of continuation of *Fiddler on the Roof*, partly in accented English, partly in Yiddish with subtitles. Done in the muted texture and slow pace of a foreign film, *Hester Street* is

at base an American story, and it touches on some basic American themes — the struggle of immigrant groups to assimilate, the pain of leaving old-country ties to come to a new society that thrives on rootlessness, tradition versus Americanization — and, within its limits, it has a largeness of spirit that American cinema seems almost to have lost. (Music Hall, SF) —L.P.

Leadbelly

Gordon Parks, a Black stills-photographer-turned-director, has certainly stilled a lot of folk-and-blues-singer Huddie Ledbetter's life in this highly fictionalized, black-and-white approach to biography. Roger E. Mosley captures the born-for-trouble temperament that kept Leadbelly constantly on the Louisiana chain gang, but its members seem more like that old gang of mine than a group of rockpile renegades. Leadbelly entertains his captive audience with some of his best-known ballads (Goodnight Irene, Midnight Special, Rock Island Line), but even the vocalizing of HiTide Harris can't prevent the low ebb of credibility caused by the Uncle Tom's Cabin treatment. (Showcase, Alameda) —Z.J.

Lipstick

This movie's a steal — from Shampoo, Mahogany, Clockwork Orange and the trial of Inez Garcia. The filmmakers obviously know their rape, but the only message is that a lot of research can be a dangerous thing when it's used as a vehicle for a platitude of ineptitude. The only real rape is of the subject matter itself. Chris Sarandon loses out to impossible dialog and direction; and, hey, Anne Bancroft, what's a nice actress like you doing in a botched bungle like this? Margaux Hemingway's performance in her first film role is probably the reason for the statement after the credits, "Any resemblance to persons living or dead is purely coincidental," because it's hard to decide to which group she belongs. (Alhambra I, SF; Empire I, SF; Geneva I, SF; Royal, SF; Alameda II, Alameda; Burlingame IV, Burlingame; Serramonte I, Daly City) —Z.J.

The Man Who Skied Down Everest

This stunning true poem whose narrative is etched on the mind in Oriental calligraphy is the story of 37-year-old Japanese skier/scholar Yuichiro Miura's attempt to ski down the icy face of the highest mountain peak in the world, Mt. Everest. The pilgrimage, with its 850 men, 27 tons of luggage and tremendously sophisticated equipment, provides as much suspense, drama, emotion and tragedy in the 185-mile trek from Katmandu to the foot of the mountain as the "day of the great downhill" itself, and the gradual ascent is a study in cold, cruel beauty with its breathtaking perpendicular rises and vertical climbs. A magnificent triumph of filmmaking that has won the 1975 Academy Award for best documentary. (Metro I, SF; Elmwood, EB) —Z.J.

Next Stop, Greenwich Village

Paul Mazursky's autobiographical film is an extended Jewish mother joke about a Brooklyn College graduate who, against his mother's wishes, moves to the Village to become an actor. Acting is the motif of this film. In scene after scene, one character or another stands up in a "real life" situation and performs. Mazursky's gentle comedies (*Bob & Carol & Ted & Alice*, *Blume in Love*, *Harry and Tonto*) have always been about characters searching for their true selves, but Mazursky brings to the surface here what was merely subtext in his earlier films. In this context, both Jewish mother and Jewish son become actors playing out their assigned roles, and if the mother's responses are sometimes hysterical, Mazursky doesn't let us forget that it's the son who's feeding her her lines. With Lenny Baker as the son and Shelley Winters as the mother. (Stage Door, SF; Oaks I, Berk.; Fairfax, Fairfax) —L.P.



V. N. PinUp, a collage from
the Oakland Museum's ex-
hibit of Robert Heinecken's
work. Thru June 13. 273-3009.

One Flew Over the Cuckoo's Nest

Jack Nicholson was born to play Ken Kesey's hero, Randle McMurphy, too sane and free-spirited for the system to control, and Louise Fletcher is a perfect Nurse Ratched, her voice always modulated, always condescending, in Milos Forman's well-made, naturalistic, demythologized version of Kesey's famous novel. The strengths and flaws of the movie are basic to the material, and how you feel about the film really depends on how you feel about the novel. (Regency I, SF; Berkeley, Berk.; Century 21, Oakl.; Hyatt I, Burlingame; Montecito, SR; Redwood Drive-In, Redwood City) —L.P.

Ride a Wild Pony

Filmed in Australia, this story about a wild Welsh pony and the poor farm boy and crippled rich girl who both claim him is high-quality Disney fare for the family audience. Like the

best of Walt's nonanimated work, it has everything going for it: an engaging, capable cast, good scenic color photography, plenty of horse action and a plot that turns out all right in the end without drowning you in corn syrup. Even better, it's playing along with *Dumbo*, one of the old man's greatest cartoon features. The little elephant with the big ears is still a knockout — for grownups, too — even after 35 years. (Tanforan, San Bruno; Parkside, SF) —C.F.

The River Niger

Watts in a name might make for a Souther understanding of this black-on-black theme whose roots are in darkest Africa, because the River Niger is a poem begun by a middle-aged American Negro during his struggle to find his identity and completed only when he acknowledges his Black African heritage and its proud admonition, "Let my people grow." This pitch is carried a step further by his Vietnam veteran officer son who wants no part of the white man's burden and has a one-finger approach to integration. WAR, who wrote the Afro-American score, really drums it into you, and the excellent cast headed by Cicely Tyson and James Earl Jones skillfully dots the i's and crosses the t's in stating that black is beautiful. (Bridge, SF; Parkway I, Oakl.; UA III, Berk.) —Z.J.

Robin and Marian

The scenery in this film is lovely, the cast (Audrey Hepburn, Sean Connery, Robert Shaw, Richard Harris and Nicol Williamson, to name but a few) illustrious, the costuming rich and varied — where, then, did it all go wrong? American expatriate director Richard Lester, who last year made *Royal Hot Flash*, seems this year to have made *Royal Hot Flash*, since his Robin and Marian are certainly well into their Geritol years. Hepburn and Connery struggle valiantly with the lines given them in James (*The Lion in Winter*) Goldman's script, but Goldman no more understands them than Lester understands Goldman, and, to top it all off, the film was shot in 36 days — can you believe it? Unfortunately, yes. (Coronet, SF; Piedmont, EB; Milbrae, Milbrae; Tamalpais, San Anselmo) —Z.J.

Seven Beauties

Perhaps this film should be retitled *The Seduction of You and Me*, because director Lina Wertmüller has apparently been so swept away by acclaim that she has turned to the utterly outrageous and let the interpretations fall where they may. With studied grotesquerie she gives us comedy in the concentration camp, ribaldry in the rape scene and a pathetic, Chaplinesque anti-hero. Pasqualino (Giancarlo Giannini), who will worm his way out of any situation simply to survive. And this finally emerges as the main theme — survival, whatever the cost, but Wertmüller has juxtaposed such total polarities to illustrate her point that the horrifying incidents are robbd of weight or substance, so that in the end, like Pasqualino, they lack any meaning at all. (Act I, Berk.; Clay, SF) —Z.J.

Taxi Driver

Every lead-in should have a hooker, and in this film she's 12½ years old and played with passionless aplomb by 13-year-old Jodie Foster. This part thriller, part psychological study is like a two-headed coin—each side may be masterfully minted, but the total is counterfeit. Robert de Niro gives a superlative under-the-skin, inside-the-head performance as a man almost totally alienated from society, but director Martin Scorsese has flawed his film with contradictions and a seeming inability to make up his mind as to the right ending—so he gives us three. Nevertheless, a gripping and disturbing analysis of mankind versus the filth and slime that constitute the very hard underbelly of urban life. (Cinema 21, SF; Albany, EB; Lark, Larkspur; Plaza II, Daly City) —Z.J.

W. C. Fields and Me

Rod Steiger is W. C. Fields every single moment of an uncannily flawless performance, with Henry Mancini's theme underscoring all the right nuances. Too bad director Arthur Hiller decided to heed Fields's famous maxim, "Never give a sucker an even break," and make an uneven, lop-sided, overlong and overly sentimental movie, with Valerie Perrine as Carlotta (the "Me" of the title) sounding as uncomfortable with her lines as she looks with her Hollywood haute couture clothes on. But stay with it for Steiger — a stunning one-man show. (Alhambra II, SF) —Z.J.

FIRST RUNS SAN FRANCISCO

Alexandria: *The Duchess and the Dirt-water Fox*; Geary/18th Ave., 752-5100.

Alhambra: I: *Lipstick* thru Tues/27. II: *W. C. Fields and Me* thru Tues/27; Polk/Green, 775-5656.

Bridge: *The River Niger*; Geary nr. Masonic, 751-3212.

Cannery: *Dr. Zhivago* thru Tues/27; Leavenworth/Beach, 441-6900.

Castro: *The Adventure of Sherlock Holmes' Smarter Brother* and *The Fortune* thru Tues/27; Castro/Market, 621-6120.

Cinema 21: *Taxi Driver*; Chestnut/Steiner, 921-1234.

Coliseum: *Family Plot*; Clement/9th Ave., 221-8181.

Coronet: *Robin and Marian*; Geary/Arguello, 752-4400.

Empire: I: *Lipstick* and *Death Wish* thru Tues/27. II: *Skyriders* and *Break Out* thru Tues/27. III: *The Adventure of Sherlock Holmes' Smarter Brother* thru Tues/27; 85 West Portal, 661-5110.

Geneva Drive-In: I: *Lipstick* and *Once Is Not Enough* thru Tues/27. II: *Family Plot* and *Sideways Racers* thru Tues/27; next to the Cow Palace, 567-2884.

Ghirardelli Cinema: *Gable and Lombard*; Beach/Polk, 441-7088.

Granada: *Snow White and The Island at the Top of the World* thru Tues/27; 4631 Mission, 584-6850.

Grand: *Adios Amigos*, *Dragon Squad* and *Blood in the Sun* thru Tues/27; Mission/22nd St., 648-2676.

Larkin: Nigel Bruce and Basil Rathbone in *The Adventures of Sherlock Holmes* and *Sherlock Holmes Faces Death* thru Tues/27; Larkin/O'Farrell, 441-3742.

Count Basie swings with Ella Fitzgerald and other jazz greats, April 30, 7 and 10:30 pm. At Masonic Aud., SF, TELETIX, Ticketron and other agencies for tickets.

Metro I: *The Man Who Skied Down Everest*; Union/Weber, 221-8181.
Metro II: *King of Hearts* thru Tues/27; Union/Fillmore, 931-7666.
Mission Drive-In: *Countdown at Kusini and Rattlers* thru Tues/27; 5500 Mission/Guttenberg, 585-1234.
Music Hall: *Hester Street* thru Tues/27; Larkin/Geary, 441-4776.
New Mission: *Kung Fu* thru Tues/27; 224 Grand View, 647-1261.
North Point: *All the President's Men*; Powell/Bay, 989-6060.
Regency I: *One Flew Over the Cuckoo's Nest*; Van Ness/Sutter, 673-7141.
Regency II: *The Bad News Bears*; Sutter/Van Ness, 776-5505.
Royal: *Lipstick* thru Tues/27; Polk/California, 474-2131.
St. Francis: I: *Countdown at Kusini* thru Tues/27. II: *Beyond the Grave* thru Tues/27; 965 Market, 362-4822.
Stage Door: *Next Stop, Greenwich Village*; Mason/Geary, 986-4767.
Stonestown Twin: I: *Jack and the Beanstalk and Golden Voyage of Sinbad* thru Tues/27. II: *Baby Blue Marine* from Wed/28. III: *The Sunshine Boys and Lies My Father Told Me*; behind the Emporium, Stonestown Mall, 221-8181.
Vogue: *Alice Doesn't Live Here Anymore and Mean Streets* thru Tues/27; Sacramento/Presidio, 221-8181.

EAST BAY

Act I and II: I: *Seven Beauties*. II: *All Screwed Up*; 2121 Center, Berk., 548-7200.
Alameda: I: *Skyriders and Breakout* thru Tues/27. II: *Baby Blue Marine* and *White Line Fever* from Wed/28. III: *Lipstick and The Gambler*. IV: *The Adventure of Sherlock Holmes' Smarter Brother and Heartbreak Kid* thru Tues/27. Barry Lyndon from Wed/28; 2317 Central, Alameda, 522-4433.
Albany: *Taxi Driver*; 1115 Solano, Albany, 524-5656.
Berkeley: *One Flew Over the Cuckoo's Nest*; Shattuck/Haste, Berk., 848-4300.
California: I: *Family Plot* thru Tues/27. II: *Sweet Away*. III: *Lies My Father Told Me and The Sunshine Boys* thru Tues/27; Kitteredge/Shattuck, Berk., 848-0620.
Century 21: *One Flew Over the Cuckoo's Nest*. 22: *Family Plot and Murder on the Orient Express* thru Tues/27; 8201 Oakport Road, 562-9596.
Cinema One: *Gable and Lombard*; 255 West MacArthur Blvd., Oakl., 653-0777.
Elmwood: *The Man Who Skied Down Everest*; College/Ashby, Berk., 848-0931.
Oaks: I: *Next Stop, Greenwich Village* and *Alice's Restaurant* thru Tues/27. II: *The Bad News Bears*; 1875 Solano, Berk., 526-1836.
Parkway: I: *The River Niger* thru Tues/27. II: *The Bad News Bears* thru Tues/27; 1834 Park Blvd., Oakl., 835-3535.
Piedmont: *Robin and Marian* thru Tues/27; 4186 Piedmont, Oakl., 654-2727.
Showcase Alameda: I: *Beyond the Grave and Madhouse* thru Tues/27. II: *Goodbye Norma Jean and Wild Party* from Wed/28. III: *Dog Day Afternoon and Drowning Pool* thru Tues/27. *Leadbelly* from Wed/28; 2245 Shoreline, Alameda, 521-4200.
Showcase Oakland: *All the President's Men*; Broadway/51st, Oakl., 654-5505.
UA Four: I: *Skyriders and Sidecar Racers* thru Tues/27. II: *Baby Blue Marine* from Wed/28. III: *Barry Lyndon*. IV: *The River Niger* thru Tues/27. *The Adventure of Sherlock Holmes' Smarter Brother*; 2274 Shattuck, Berk., 843-1487.

NORTH-SOUTH

Burlingame Drive-In: I: *Skyriders and Breakout* thru Tues/27. II: *Beyond the Grave and Asylum* thru Tues/27. III: *The Adventure of Sherlock Holmes' Smarter Brother and Where Does It Hurt?* thru Tues/27. IV: *Lipstick and Once Is Not Enough* thru Tues/27; 350 Beach, Burlingame, 347-2213.
Cinema I: *All the President's Men*; 4 Tama Vista Dr., Corte Madera, 924-5505.
Fairfax: *Next Stop, Greenwich Village and The Paper Chase*; Broadway, Fairfax, 453-5444.
Hyatt: I: *One Flew Over the Cuckoo's Nest*. II: *The Adventure of Sherlock Holmes' Smarter Brother and Bananas*; 1302 Bayshore, Burlingame, 347-0766.
Lark: *Taxi Driver and California Split* thru Tues/27; 533 Magnolia, Larkspur, 924-3311.
Marin: *Sweet Away*. . . thru Tues/27; 101 Caledonia, Sausalito, 332-0654.

Marin Motor Movies: *Skyriders and Race with the Devil* thru Tues/27; 25 Bellum Dr., San Rafael, 453-5443.
Millbrae: *Robin and Marian*; 49 El Camino, Millbrae, 697-4444.
Montecito: *One Flew Over the Cuckoo's Nest*; Montecito Shopping Center, 323 3rd St., San Rafael, 457-3883.
Northgate: *The Bad News Bears* thru Tues/27; Northgate Mall, San Rafael, 472-1242.
Plaza: I: *The Bad News Bears* thru Tues/27. II: *Taxi Driver* thru Tues/27; Serramonte Plaza, Daly City, 756-3240.
Rafael: *Skyriders and Race with the Devil* thru Tues/27; 1118 4th St., San Rafael, 453-5441.
Redwood Drive-In: I: *All the President's Men and Freebie and the Bean* thru Tues/27. II: *Countdown at Kusini and Rattlers* thru Tues/27. III: *One Flew Over the Cuckoo's Nest and Rancho DeLuxe*. IV: *Family Plot and Sidecar Racers* thru Tues/27; Bayshore Hwy./Whipple, Redwood City, 369-8511.
Serra: *Family Plot*; 2710 Junipero Serra, Colma, 755-1455.
Serramonte: I: *Lipstick* thru Tues/27. II: *Barry Lyndon*. III: *The Adventure of Sherlock Holmes' Smarter Brother* thru Tues/27. IV: *The Three Musketeers and The Four Musketeers* thru Tues/27. V: *Skyriders* thru Tues/27. VI: *Dog Day Afternoon* thru Tues/27; 4915 Junipero Serra Blvd., Daly City, 756-6500.
Sequoia: I: *Family Plot*. II: call for info; 25 Throckmorton, Mill Valley, 388-4862.
Spruce Drive-In: I: *Beyond the Grave and Asylum* thru Tues/27. II: *Skyriders and Skyjacked* thru Tues/27; 55 S. Spruce Dr., SSF, 589-7965.
Tamalpais: *Robin and Marian*; Sir Francis Drake Blvd., San Anselmo, 453-5442.
Tanforan Park: I: *The Three Musketeers and The Four Musketeers* thru Tues/27. II: *Baby Blue Marine* from Wed/28. III: *Ride a Wild Pony and Dumbo* thru Tues/27. *The Three Musketeers and The Four Musketeers* from Wed/28. IV: *Dog Day Afternoon and Carnal Knowledge* eves. thru Tues/27. *Jack and the Beanstalk and Daring Dobermans* matinees thru Tues/27. IV: *Skyriders and The Last American Hero*; Tanforan Park Shopping Center, El Camino Real/Sneath Lane, San Bruno, 588-0291.

FOREIGN FILMS AND REVIVALS

SAN FRANCISCO

Angolan film, *The People Have Chosen*, plus a slide show on child care in Cuba, Sat/1, 7 pm, the Farm, 1499 Potrero Army, 282-7858 or 621-6196, \$1.50 donation.
Bocce Cinema: Cocteau's *Le Testament d'Orphee* Mon/26, 8 and 10 pm; Marcel Pagnol's *Cesar* Tues/27, 7 and 10 pm; Resnais's *Last Year at Marienbad* Wed/28, 8 and 10 pm; 1434 Grant, 362-9145, \$1 to join for four programs plus \$1 per program.
Canyon Cinematheque: Hollis Frampton presents his film *Hapax Legomena* Thurs/22: 8:30 pm; Ann Arbor Film Festival Tour, five different programs show the entire lot of 40 films, Thurs/29 at 8:30 pm, Fri/30 at 8 and 10 pm, Sat/1 at 8 and 10 pm, plus highlights Sun/2 at 8 and 10 pm; SF Art Institute, 800 Chestnut, 332-1514, \$1.75.
Cento Cedar's festival of Japanese classics: Kurosawa's *Dodes'Ka-Den* and Mizoguchi's *Ugetsu* Thurs/22-Fri/23; Kobayashi's *Harakiri* and *Rebellion* Sat/24-Sun/25; Kurosawa's *The Lower Depths* and Mizoguchi's *Sancho the Bailiff* Mon/26-Wed/28; Teshigahara's *Woman in the Dunes* and Hani's *Nanami* Thurs/29-Fri/30; Kurosawa's *The Seven Samurai* Sat/1-Sun/2; 38 Cedar/Larkin, 776-8300, \$3/\$2 srs., children.
Clay: Werthmuller's *Seven Beauties*; Fillmore/Clay, 346-1123, \$3/\$3.50 Fri-Sat.
Communiversity benefit: Karel Zeman's animated *Beron Munchausen* plus George Melies shorts, Sat/24, 7 and 9:30 pm; Laurel and Hardy in *Music Box* and two others, Sat/30, 7, 8:30 and 10 pm; Mobile School, 1563 Page, 626-8295, \$1.50.
Gateway: *Tarzan and His Mate* and *King Solomon's Mines* thru Tues/27; *Anchors Aweigh and Barkleys of Broadway* Wed/28-Tues/4; 215 Jackson/Battery, GA 1-3353, \$3/\$2 with discount card.
Intersection: recent films by Bay Area filmmakers, Sun/25, 7 and 9 pm, including Francisco Campisi's *Los Desarraigados* and Les Blank's *Christopher Tree*; 756 Union, 397-6061, \$1 donation.

Kokusai: *Twin Sisters of Kyoto and Spoonful of Happiness* thru Tues/27; 1700 Post, 563-1400, \$3.
Lumiere: Werthmuller's *All Screwed Up*; California/Polk, 885-3200, \$3/\$3.50 Fri-Sat.
Midnight Movies: *King of Hearts* Sat/24, midnight at the Presidio Theatre, 2340 Chestnut, 921-2931, \$1.75.
Roxie: *Truck Stop Woman* Fri/23; *Gas ss S!* Sat/24; *Avenue of the Americas and Companero* Wed/28-Sat/1; 3117 16th St./Valencia, 863-1087, \$2 for Chile program/\$1.50 other days/\$1 Sat-Sun, before 6 pm.
SF Museum of Modern Art: Martha Collidge's *Not a Pretty Picture* Fri/23, 7:30 pm; Eisenstein's *Bezhin Meadow and Time in the Sun* Sun/25, 2 pm, Rainer Werner Fassbinder's *Elli Bliest* Tues/27, 7:30 pm; Werner Herzog's *Every Man for Himself, and God Against All* Fri/30, 7:30 pm; Van Ness/McAllister, 863-8800, \$1.50/\$1 members, srs., under 16; Sun. afternoons, \$1/75c.
SF State: *Mean Streets* Fri/23, 4 and 7:30 pm, Barbary Coast Rm., Student Union, \$1; producer Jerry Abrahams presents Jeremy Kagan's *Katherine* Mon/26, 7:30 pm, McKenna Theatre, \$1.50/\$1 students; *Smile* Tues/27, 4 pm, Barbary Coast Rm., Student Union, free; *The Gentleman Tramp* Wed/28, 7:30 pm, McKenna Theatre, \$1.50/\$1 students; *Violence: Will It Ever End and Men in Cages* Thurs/29, 12:30 pm, large conference rm., Student Union, free; *The Great White Hope* Thurs/29, 4 and 7:30 pm, Barbary Coast Rm., Student Union, \$1; *Fritz the Cat* Fri/30, 4 and 7:30 pm, Barbary Coast Rm., Student Union, \$1; *Gone with the Wind* Fri/30, 7 pm, McKenna Theatre, \$1.50/\$1 students; all on the campus, 19th Ave./Holloway, 469-1867 or 469-2442.
Surf: Louis Malle's *Phantom India*, parts 1-4 Thurs/22-Sat/24 and parts 5-7 Sun/25-Tues/27. *Face to Face* from Wed/28; 4510 Irving/46th Ave., 664-6300, \$3.

Times: *Deliverance* and *92 in the Shade* thru Sat/24; *Chinese Hercules* and *The Good, the Bad and the Ugly* Sun/25; Andy Warhol's *Dracula and Spirits of the Dead* Mon/26-Wed/28; *Heavy Traffic, Death Wish and Little Murders* Thurs/29-Sat/1; continuous from 1 pm, Stockton/Broadway, 362-3770, \$1/75c under 12.
United Prisoners Union and Winter Soldier Organization series: *Hearts and Minds* Sat/24, 8 pm, United Mission Church, 23rd St./Capp, 658-7806 or 863-1410, \$2 donation.
United State Cafe: first of several well-known animation series, Fri/23-Sat/24, 8:30 and 11 pm, including Superman, Woody Woodpecker and others, plus *Beyond*, a music/dance/light show; 1538 Haight, 626-4143, \$2 donation.

EAST BAY

Bishop's: Mae West in *Klondike Annie*, Jean Harlow in *Red Dust* and Bessie Smith in *St. Louis Blues* Thurs/22; Marx Brothers in *Animal Crackers*, Douglas Fairbanks in *Mark of Zorro* and Chaplin in *The Adventurer* Thurs/29; both 7:30 pm, 1437 Harrison, Oakl., 444-9805, 75c/35c srs.
Blacks in Cinema, film and lecture: *Superfly and The Hole* Wed/28, 7 pm, Laney College Forum, 10th St./Fallon, Oakl., 834-5740, free.
Children and Power, film series about childhood: *Lord of the Flies* Fri/23; *An Infinite Tenderness and Somebody Waiting* Fri/30; both 8 pm, 155 Dwinelle Hall, UC Berk., 548-5690, \$1.75/50c under 18.
Laney College, lecture and film series: Busby Berkeley's *Forty-Second Street* Mon/26, 7 pm, in the theater, 10th St./Fallon, Oakl., 834-5740, free.
La Pena: *Ten Days that Shook the World* Thurs/22, 8:30 pm, 3105 Shattuck/Prince, Berk., 849-2568, \$1.50.
Latin American Film Survey: *Salt of the Earth* Thurs/22; *Yo Soy Chicano* Thurs/29; 7 pm, Hamilton Jr. High, 2101 35th Ave., Oakl., 834-5740, free.
Lawrence Hall of Science: *Botanical Lights and Weiden Pond* Sat/24-Sun/25, 11 am, 1 and 3 pm, UC Berk., 642-5132, \$1/75c srs., students/50c under 12.
Merritt College: *Klute* and *Oklahoma!* Fri/23; *Bloody Mama* and *The Bonnie Parker Story* Fri/30; 7 pm, cafeteria (Bldg. R), 12500 Campus Dr., Oakl., free.
Pacific Film Archive: Kenji Mizoguchi's *The 47 Ronin* Thurs/22, 7:30 pm; Maurice Tourneur's *The Whip* Fri/23, 6 pm; *The Last American Hero* and the short *Red, White and Bluegrass* Fri/23, 7:30 and 9:45 pm; *The Prisoner* episode 16, Fri/23 at midnight and Sat/24 at 3 pm; children's matinee about friends, Sat/24, 1 pm, including *Reflections* and *Umoja: Tiger*; Bunuel's *Belle du Jour* Sat/24, 4:30, 7:30 and 9:30 pm; films on

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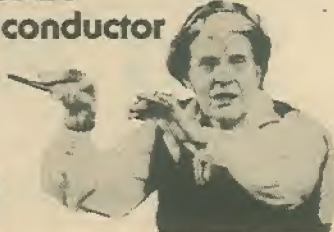
REBELS, ARTISTS AND LOVERS



8:15 P.M. DECADES OF
DECISION
"The Making of Two
Rebels" George Wash-
ington and Job Smith.

9:30 P.M. ANTONIA

Antonia Brico, conductor
of the Denver
Symphony
Orchestra,
is profiled in a
film produced
by Judy Collins and Jill Goodmellow.



10:45 P.M. THE SOFT SKIN
Francois Truffaut's 1964
film about adultery and
the disintegration of a
middleclass marriage.

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modern theater series, Sun/25, 2:30 pm, *Stanislavsky and The Station*; animation by Walerian Borowczyk, Sun/25, 7 and 9:40 pm, including *Dom and Renaissance*; Andrej Wajda's *Siberian Lady Macbeth* Sun/25, 8 pm; Rainer Werner Fassbinder's *Elli Gristle* Mon/26, *Hurry Tomorrow* Tues/27, 7:30 and 9:45 pm; Fassbinder's *Fox-Fist-Right of Freedom* Wed/28, 7:30 pm, in Wheeler Aud., \$2; two by Mizoguchi, Wed/28, *Women of the Night* at 7 and 10 pm and *Picture of Madame Yuki* at 8:25 pm; two more by Mizoguchi, Thur/29, *Miss Oyu* at 7 and 10:15 pm and *Picture of Madame Yuki* at 8:45 pm; Martin Scorsese's *Italianamerican* Fri/30, 6 and 11 pm; Scorsese's *Mean Streets* Fri/30, 7 and 9 pm; *The Prisoner* episode 17, Fri/30, midnight; unless otherwise noted, all in the University Art Museum, Bancroft College, Berk., 642-1124, \$1.50 single feature/\$2 double feature.

UC Berkeley: Kurosawa's *Ikiru* Thur/22, 7 and 9:30 pm, 155 Dwinelle Hall, \$1.50; *Out of the Past* and *In a Lonely Place* Thur/22, 7 pm, 145 Dwinelle Hall, \$1.75; *Shampoo* Fri/23, 7, 9:15 and 11 pm, Wheeler Aud., \$1.50; Fred and Elaine Meader present *Year of the Caribou* Sun/25, 2:30 and 7:30 pm, Wheeler Aud., \$2; Kurosawa's *Seven Samurai* Tues/27, 6 and 9:30 pm, Wheeler Aud., \$1.50; *Dressed to Kill* and *Sherlock Holmes Faces Death* Wed/28, 7 and 8:30 pm, 155 Dwinelle Hall, \$1; Kurosawa's *The Throne of Blood* Thur/29, 7 and 9:30 pm, 155 Dwinelle Hall, \$1.50; *Double Indemnity* and *Call Northside 777* Thur/29, 7 pm, 145 Dwinelle Hall, \$1.75; *Rollerball* Fri/30, 7, 9:15 and 11:30 pm, Wheeler Aud., \$1.50; all on the campus, 642-2561, tickets (except *Year of the Caribou*) only at the door, one hour before performance.

UC Theater: *Rebecca* and *Spellbound* Thur/22; *Sweet Movie* and *Teorema* Fri/23; *City Lights* and *The Great Dictator* Sat/24; *The Little Prince* and *Willy Wonka and the Chocolate Factory* Sun/25; *Citizen Kane* and *The Magnificent Ambersons* Mon/26; *The Seventh Seal* and *Wild Strawberries* Tues/27; *King Lear* and *Macbeth* Wed/28; *The Tall Blond Man with One Black Shoe* and *Traffic* Thur/29; *A Brief Vacation* and *Sundays and Cybelle* Fri/30; *The Emigrants* and *The New Land* Sat/31; 2035 University/ Shattuck, Berk., 843-6267, \$2.

United Prisoners Union and Winter Soldier Organization series: *Hearts and Minds* Fri/23, 8 pm, St. Mark's Church, 2314 Bancroft, Berk., 658-7806 or 843-1410, \$2 donation.

NORTH-SOUTH

Dominican College: *Bullitt* and *Harper* Fri/30, 7 pm, Angelico Hall, on the campus in San Rafael, 457-4440 ext. 236, \$1.25 at the door.

Foothill College: *State of the Union* Fri/23, Appreciation Hall; *Tell Them Willie Boy Was Here* Fri/30, Foothill Theatre; both 8:30 pm, on the campus, Los Altos Hills, 948-8590, \$1.50.

Varsity: *Love and Death, Where's Poppa and The Return of the Pink Panther* thru Fri/23; Louis Malle's *Phantom India* part 1 Sat/24 and Mon/26, *Phantom India* part 2 Sat/25 and Tues/27; *Steppenwolf* and *The Magus* Wed/28-Fri/30; *Fantastic Planet* and *A Boy and His Dog* Sat/31-Sun/2: 456 University Ave., Palo Alto, 323-6411, \$2.

The Playboy of the Western World
Thru May 16, Fri-Sat at 8:30 pm and Sun, at 7:30 pm, 2525 8th St./Dwight, Berk., 548-7677, \$3-\$2.

The 70-year-old Playboy of the Western World deserves honorable retirement. Much of this sardonic play about several man-chasing women who make a hero out of a protagonist who claims to have murdered his father is dated and without the shock appeal that prompted many people to virtually invade Dublin's famous Abbey Theatre, which staged the original production. The current Playhouse Company production is spirited enough, and superb performances by Mittie Smith and Robert A. Behling nearly redeem the evening, but nobody's going to picket 2525 8th St. over this mainly historical curiosity. —A.D.

The Rocky Horror Show
Tues-Thurs, at 8:30 pm, Fri-Sat, at 8 and 10:30 pm and Sun, at 7:30 pm, at the Montgomery Playhouse, 622 Broadway, SF, 788-8282 or major ticket agencies, \$8.50-\$7.50.

A sodomite's delight — a campy, raunchy revue featuring a chorus line in black stockings and garter belts, a transvestite scientist from Transylvania who creates a male sex object a la Frankenstein, a rainy night, a haunted castle and a pair of innocent squares who are introduced to the joys of sex by Dr. Frank N. Furter. The whole thing makes you think of the Addams Family gone gay. The commentary is rather forced, and some of the lyrics are dumb, but the cast headed by David James as the mad transvestite really pour it on and the show takes off. —F.F.

Snoopy!!!
Wed, at 2 and 8:30 pm, Thurs-Fri, at 8:30 pm, Sat, at 6 and 9:30 pm, Sun, at 3 and 7:30 pm, Little Fox Theatre, 533 Pacific Ave., SF, 434-4738, \$8.50-\$5.50.

This family-style musical comedy based on the famous "Peanuts" comic strip is staged by skilled professionals who certainly know how to entertain their audiences. Book, lyrics, acting and direction are technically flawless and often imaginative, all of which makes the play a big hit here and will no doubt do so when it opens in New York. For my taste, however, I just wish Charles Schulz would confine his Peanuts characters to the comic strip and not authorize their appearance everywhere from T-shirts to the stage. —A.D.

A Very Gentle Person
Thru Sat/1, Tues-Sat, at 8 pm and Sun, at 7 pm, plus matinees Sat/24-Sun/25 at 2 pm, At Old Town Theatre, 50 University Ave., Los Gatos, (408) 354-3939, \$7-\$3/\$2.75 student rush.

Hans Steinkellner's three-act documentary play about the assassination of Robert Kennedy explores the thesis that Sirhan did not act alone and that he may have been in a hypnagogic trance at the time of the murder. The author's sources include respectable studies, both political and psychological, and his speculations do not seem at all far-fetched. Unfortunately neither the play, the acting nor the direction break out of the enforced austerity of the theme to involve us very deeply in Sirhan's fate or in the conflicts among the attorney, psychiatrist and investigator who attempted to defend him. —F.F.

Theater reviews by Richard Chrisman, Arthur Diamond, Frederick Feied, Chuck Fager, Michael E. Miller and Irene Oppenheim.

THEATER

OPENINGS

America More or Less
Previews Thur/22-Sat 24 at 8:30 pm and Mon/26 at 7 pm. Regular run begins Tues/27, Mon, at 7 pm, Tues-Sat, at 8:30 pm plus Wed. and Sat. matinees at 2:30 pm. At Marines' Memorial Theater, Sutter/Mason, SF, 673-6440, \$6.50-\$4.50/\$3.50 previews/\$2 srs., student and military rush, 30 minutes before performance.

SF's official Bicentennial production features a script with portions by Imamu Baraka (LeRoi Jones), Frank Chin, Ishmael Reed and others. A cast of 12 local artists (out of 800 who auditioned) bring to life a series of little-known historical highlights.

Beauty and the Beast
April 24-May 9, Sat-Sun, at 2 and 4 pm, Intersection Theater, 756 Union, 788-2826 or 474-6562, \$2.50/\$1.50 children; discount for groups. Looking Glass Theatre presents an adaptation of the classic fairy tale. And they live happily ever after.

A Garden in Los Angeles
April 22-May 16, Fri-Sat, at 8:30 pm and Sun, at 7:30 pm, at the Old Mills Place, 3375 Sacramento, SF, 386-7104, \$3.50.

The premiere of Bob Eisele's new work. Inspired by the lives of Henry and June Miller. The play explores the lives of an eccentric American poet, his wife and their former lover.

action here, but, for me, plotless theater without real contact among the characters — no matter how avant-garde — results in an evening "filled with sound and fury, signifying nothing." —A.D.

Bullshot Crummond
Tues-Fri, 8:30 pm; Sat., 8 and 10:30 pm; Sun., 7:30 pm; Hippodrome Theatre, 412 Broadway, SF, 982-2343, \$7-\$5.

By and large a delightful old potboiler combining elements of vaudeville and British music hall comedy. Everything's here—an uncommonly handsome hero, very well proportioned if you catch my drift; a dastardly villain of Teutonic origins; a wispy, blond, sweet young thing; thrills, chills and chases galore. And it all comes out in the wash at the edge-of-your-chair conclusion. —M.S.

Company
Thurs. and Fri. at 8:30 pm, Sat., at 8 and 10:30 pm, thru Sat/24, Stevenson Street Theatre, 745 Stevenson (nr. Market and 8th St.), SF, 668-6346, \$4.50.

Company is a musical import from Broadway, all about marriage versus bachelorhood as these options are seen through the eyes of a certain Manhattan circle of married couples and their single friend Bobby. The music is not much more memorable than the script, though director Gregg Brooks manages to keep the pace moving fast enough to avoid outright boredom. —C.F.

An Evening at Widow Begbick's
Fri. at 8:30 pm and Sat. at 8:30 and 10:30 pm. Old Spaghetti Factory, 478 Green, SF, 863-6619, \$4.50-\$3.50.

This cabaret entertainment scores some solid strokes but falls short of the evocation of Twenties Berlin it tries to be. The Brecht-Weill songs still skewer their bourgeois targets to the proletarian wall, but their acid is somewhat diluted by time and events, abetted by the uneven cast. Michael Bryan, badly miscast as Bloody Five, suggests petulance rather than psychopathy. Carolyn Zaremba's Widow hits the right tone of jaded elegance, but she perversely pitches her performance to the third balcony in the tiny Spaghetti Factory. However, the soldiers, led by Darryl Woodson, are excellent, and Anna Mathias's splendid Jenny charges the room with the authentic odor of cigars. —R.C.

Good Food
Thru Sun/25, Fri-Sun, at 8:15 pm, Theater Metamorphose, 2547 8th St., Berk., 843-9576, \$2.50 donation at the door.

Five waitresses laugh, cry, argue, cooperate, explode and otherwise act like people in general in this entertaining slice-of-female-life play that, surprisingly, was produced, directed and written by the competent cast. Excluding the too many mediocre monologues, which should be cut, these women have done what I have always thought impossible: create a significant work of art by committee. *Good Food* certainly appeals to my dramatic appetite. —A.D.

Irma La Douce
Thru May 9, Thurs. and Sun, at 8 pm and Fri-Sat, at 8:30 pm, at the Eureka Theatre, 16th St./Market, SF, 863-7133.

About the only thing the Eureka Theatre's lively revival lacks is the kind of money Broadway lavishes on musicals. Still, a delightful evening is in store for those who enjoy the light and frivolous, of which *Irma La Douce* is a prime example. Chris Silva directs a generally excellent cast with spirit and skill in this story about a Parisian prostitute who falls in love and at the same time wants to stay in business. —A.D.

Mausier
Fri/23-Sat/24 at 7:30 and 9:30 pm and Sun/25 and Wed/28 at 8:30 pm, At Epic West, 2640 College, Berk., TELETIX, \$3.50-\$3.

East Germany banned this work for political reasons. I'm tempted to ban it for theatrical ones; for *Mausier* simply isn't a play, but rather a stylized statement on revolutionary ethics, staged in deady dull verbal and visual monotone. Although the Austin Theatre Group's production is faithful to this example of "Epic Theater," for me, *Mausier* is an epic bore. —A.D.

CURRENT RUNS

ACT: Peter Shaffer's *Equus* Thur/22, Mon/26, Wed/28 and Fri/30-Sat/1 at 8:30 pm; Henrik Ibsen's *Peer Gynt* Fri/23, Tues/27 and Thur/29 at 7:30 pm and Sat/24 and Wed/28 at 1:30 pm; Shakespeare's *Taming of the Shrew* Sat/24 at 8:30 pm and Sat/1 at 2:30 pm; Geary Theatre, Geary/Mason, SF, 673-6440, \$9.50-\$4.50.

Boing Zoom Minx Zorch, a performance by the Jones Company Workshop, Sun/25, 3 pm, followed by a potluck dinner for the audience and performers, at the Farm, 1499 Potrero/Amy, SF, \$1 or food for the potluck/children free.

Rambling with Howard, improvisation, Inc.'s production based on audience suggestion, Fri-Sat, 8:30 pm, 149 Powell, SF, 397-5534, \$3/\$2 students.

Richard III, by William Shakespeare, presented by Oakland Ensemble Theatre, thru May 23, Thur. at 8 pm, Fri-Sat, at 8:30 pm and Sun, at 5 pm, 660 13th St., Oakl., 832-8030, \$4.50-\$3.50.

Mime by Gordon Keller and Ed Holmes, Fri/23-Sat/24, 8:15 pm, Live Oak Theater, 1301 Shattuck, Berk., 841-5580 or 849-4120, donation at the door.

Duck's Breath Mystery Theatre presents their screwball one-acts, *A Wistful Elvis* and *A Midwestern Night's Dream*, thru May 4, Mon-Tues., 9 pm, Mabuhay Gardens, 443 Broadway, SF, 956-3315, \$2.50 plus one drink minimum.

Fools Unlimited, three women perform mime, music and clowning, Thur/29-Sat/1, 8:30 pm, Intersection, 756 Union, SF, 397-6061, \$2 at the door.

Fragments and Pieces, two experimental theater works from the Spiral Theater, *The Three Feathers*, based on a Grimm's fairy tale and Toby Lurie's *Mirror Images*, Fri-Sat, 8 pm, thru May 1, at Bethany Church, 1268 Sanchez/Clippert, SF, 262-1533, \$2.

Twelfth Night, Birnam Wood's musical adaptation of Shakespeare's classic, Thur/22 and 29, 8 pm, U. S. Cafe, 1538 Haight, SF, \$2.

The Woody Guthrie Story, a theatrical biography of the balladeer, with music, presented by the Busted, Disgusted and Can't Be Trusted Troupe, Fri/30-Sat/1, 8 pm, Unitarian Fellowship Hall, Cedar/Bonita, Berk., \$2/\$1 under 12, to benefit the Woody Guthrie Tribute Fund and the Berkeley Unitarian Fellowship. —A.D.

Loot
Previews at 7:30 pm, Thur/22-Sat/24 and Tues/27-Thur/29 at 8:30 pm and Sun/25, Regular run opens 4/30, alternate weeks, Fri-Sat, and Tues-Thurs, at 8:30 pm and Sun, at 7:30 pm. At the Showcase, 430 Mason, SF, 421-5331 and ticket agencies, \$6.50-\$4.50/\$4.50-\$3.50 previews.

The Others Company presents Joe Orton's irreverent comedy about a young bank robber who has to figure out what to do with the body of his poor dead mother after he slashes the loot in her coffin. Says his undertaker accomplice, "Every luxury was lavished upon you: atheism, breast-feeding, circumcision, I had to make it my own way." Directed by Mark McQuown.

Medea
April 23-June 12, Fri-Sat, at 8:30 pm, except no performance May 1, at the Theatre of Man, 1350 Wailer nr. Masonic, SF, 285-3719, \$3/\$2 students, retired persons.

Theatre of Man uses movement, chant, sound, light and text in its celebration of spring based on the Greek legend of Medea.

The Subject Was Roses
April 23-May 29, Thur-Sat., 8:30 pm, 2940 16th St./Mission, SF, 621-2505, \$3.50-\$2.50.

SF Actors Ensemble presents Frank D. Gilroy's Pulitzer Prize-winning play about a mother, father and son who always hurt the ones they love. With Phillip Pruneau and Stefani Priest.

Two for the Tricentennial
Preview Thur/22, 7:30 pm, Opens Fri/23 and continues thru June 13, Thur-Sun, at 7:30 pm, at the Magic Theatre, 1618 California, SF, 441-8001 or dial TELETIX, \$4.50/\$3.50 students.

Michael McClure returns to the Magic Theatre with two one-act plays: *The Pink Helmet*, featuring three naked soldiers with pink helmets and fairy wings; and *The Grabbing of the Fairy*, with four beautiful, tailed women, a wormlike apparition and ogres who torture a chimpanzee. Directed by John Lion.

Yankee Doodle, A Myth with Music
Preview Thur/22, April 23-May 30, Tues-Sat, at 8 pm and Sun, at 2 and 7 pm, At Berkeley Repertory Theatre, 2980 College Ave., Berk., 845-4700, \$5-\$3.50/\$3 preview.

A slick TV announcer, a French actress, Hessian mercenaries, Johnny Appleseed and others cavort to the tune of early American and modern rock music in Berkeley Rep's bicentennial fantasy. Written and directed by Douglas Johnson.

Beach Blanket Babylon Goes Bananas
Wed-Thurs, at 8:30 pm, Fri-Sat, at 8:30 and 11 pm, Sun, at 7:30 pm, Club Fugazi, 678 Green, SF, 421-4222, \$6-\$5.

Everything from Annie Oakley to Carmen Miranda, who wisecracks "It's very easy to make a friend, very hard to make a stranger," this high-camp musical revue features three men, three women and a poodle band, and satirizes the California scene from Jeanette MacDonald to the Beach Boys. Star Nancy Bleiweiss sings the theme from *Love Story* under a six-foot headpiece that looks like a fruit bowl. The amazingly varied audience is half the fun. —A.C.

Beclch
Thru Sun/25, Thurs-Sun, at 8 pm, at Way Station 99, 1111 Addison, Berk., 548-4728, \$3.50-\$2.50.

Ritualistic sacrifice, a simulated cockfight and other examples of humankind's inhumanity to human and beast highlight this high-pitched, raucous and sometimes incoherent play about a great white hunter and those whom she exploits in turn-of-the-century Africa. Plenty of

THEATRE

MINI-REVIEWS

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SF Symphony: Karl Richter conducts a program of Handel's *Concerto Grosso Op. 6, No. 8 in C minor*, Mozart's *Symphony No. 29* and Schumann's *Symphony No. 4* Fri/23 at 8:30 pm in the SF Opera House and Sat/24 at 8 pm in Flint Center, De Anza College in Cupertino; Jorge Mester conducts with violinist Isaac Stern in a program of Albeniz's *Three Pieces from Iberia*, Mozart's *Violin Concerto No. 4* and Bartok's *Concerto for Orchestra* Wed/28, Fri/30 and Sat/1 at 8:30 pm in the Opera House (plus open rehearsal Wed/28 at 10 pm) and Thur/29 at 8 pm in Zellerbach Aud., UC Berk.; \$11.50-\$4, Call 431-5400 for ticket info and up to date info on schedule changes due to the strike.

The Klezmerim, present Music of the

MUSIC

Jews, Thur/22, 7:30 pm, Berkeley Main Library, Shattuck/Kittredge, Berk., 644-6100, free.

Brown Bag Opera presents excerpts from *Lucia di Lammermoor* Fri/23, noon, at the Student Union Bldg., SF State, 19th Ave./Holloway, SF, 861-4008 ext. 211, free.

Blue Dolphin: Continuum, Thur/22; Delta X Cube, Fri/23; Lee Hester, Sat/24; Half the Sky, Wed/28; Ledanjo, Thur/29; Roland Young, Fri/30, 9 pm; all 8 pm, unless otherwise noted, 3819 17th St./Sanchez, SF, \$1.50 donation at the door.

Chick Corea and Return to Forever, Fri/23, 8 pm, Berkeley Community Theater, Alston/Grove, Berk., TELETIX, \$6.50-\$4.50.

Solos and duos by students and friends of Ina Chalis Kamendrowsky, Fri/23, 8 pm, Com-

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Beauty (Ainslie Pryor) and the Beast (Ron Lesson) at Intersection, SF, thru May 9.

munity Music Center, 544 Capp, 647-6015, \$2.50/\$1.50 students, to benefit the center's membership drive.

Peas and Carrots, sound compositions by 12 composers, Fri/23, 8 pm, SF Art Institute aud., 800 Chestnut, SF, 771-7020, donations welcome.

Old First Center for the Arts: harpsichordist Phebe Craig, Fri/23, 10 pm, \$1.50; four-hand piano, performed by John Khouri and Gary Prather, Sun/25, 4:30 pm, \$2; flute trios performed by Barbara Boren, Diane Wynekem and John Harpster, Fri/30, 10 pm, \$1.50; Van Ness/Sacramento, SF, 776-5552.

Promenade Chamber Players, Fri/23, 8 pm, works by Berlioz, Vivaldi and Mendelssohn, St. John's Presbyterian Church, College/Garber, Berk., free, no reserved seating.

Elizabethan Trio, Fri/23, 8 pm, music illustrating the transition from Elizabethan to Restoration era, Gallery of California Art, Oakland Museum, 10th St./Oak, Oakl., 273-3009, free.

1750 Arch Street: harpsichordist Louis Bagger fills in for Bernhard Abramowitz, Fri/23 (Abramowitz's Sun/25 concert canceled); Robbie Basho, Sat/24; pianists Charles MacDermid and David Rosenbloom meet for the first time and perform together, Fri/30; music of New England Gallists, Sat/1, performed by baritone Tom Buckner, cellist Neal LaMonaco and pianist Nathan Schwartz, 8:30 pm, 1750 Arch, Berk., 841-0232, \$3/\$2.50 students/\$2 srs.

Dave Brubeck and sons Darius, Chris and Danny, Fri/23, 8:30 pm, Haas Pavilion, Mills College, MacArthur/Seminary, Oakl., TELETIX, \$7.50/\$4 students.

Herbie Mann and Bobbi Humphrey, Fri/23-Sat/24, 7:30 and 11 pm, Circle Star Theatre,

1717 Industrial Road, San Carlos, TELETIX, Ticketron, Macy's and other agencies, \$6.50-\$5.50.

Bach violin sonatas, performed by Lucy van Dael and Alan Curtis, Sun/25, 8 pm, Hertz Hall, UC Berk., 642-2561, \$4.25/\$2 students.

Piano recital by Walter Ahlstedt, Sun/25, 4 pm, sonatas by Schubert and Prokofiev and other works, Century Club Aud., 1355 Franklin/Sutter, SF, 567-1445, \$2/\$1 srs., students.

Cellist Laszlo Varga and the SF Chamber Orchestra, Sun/25, 3 pm, McKenna Theater, Creative Arts Bldg., SF State, 19th Ave./Holloway, SF, 585-7174.

Day on the Green with Peter Frampton, Fleetwood Mac, Gary Wright and Status Quo, Sun/25, repeated Sat/1, with U.F.O. instead of Status Quo; both 11 am, Oakland Stadium, Nimitz Freeway/Hegenberger Road, Oakl., gates open at 9 am, do not arrive before then. No cans, bottles, ice chests this year. \$10/\$8.50 advance.

SF New Jazz Festival with Listen featuring Mel Martin, Rubisa Patrol, Paul Potyem's New Music Alliance, Lejando and special guests, Sun/25, noon-5 pm, McLaren Park, Amphitheater, Mansell/Shelly Dr., SF, 558-4728, free.

Sandy Darlington, folk and blues, Sun/25, 8:30 pm, Cedar/Bonita, Berk., \$1.25 at the door.

Oakland Municipal Band, Sun/25, 2:30 pm, Lakeside Park Bandstand, in the park, near Grand Ave./Park View Terrace, Oakl., free.

Evensong: Conservatory Players perform works by advanced composition students at the SF Conservatory of Music, Sun/25; Repertory Chorus of UC Berk., Sun/2; both 8 pm, Church of the Advent, 261 Fell, SF, \$1.50 donation at the door.

SF All Star Jazz Band, Mon/26, 8 pm, John Adams Community College Center, 1860 Hayes/Masonic, SF, free.

Violist Wayne Roden, accompanied by pianist Aileen James and violinist Barbara Riccardi, Mon/26, 8 pm, Century Club, 1355 Franklin, SF, free.

Woody Harris, Mon/26, 5-7 pm, Union Depot, SF State, 19th Ave./Holloway, SF, 469-2171 or 469-2442, free.

Rufus Reid, jazz bass, Mon/26, 8 pm, Performing Arts Center, Diablo Valley College, Pleasant Hill, 687-4445, \$1.

Cellist Burke Schuchmann and pianist Landon Young, Tues/27, 8 pm, works by Beethoven, Bach and Mendelssohn, Community Music Center, 544 Capp, SF, 647-6015, donation.

Eric Zobler, folk guitarist, Tues/27, 5-7 pm, Union Depot, SF State, 19th Ave./Holloway, SF, 469-2171 or 469-2442, free.

Music for a While performs unusual works of the 14th-17th centuries, Wed/28, 8 pm, SF Museum of Modern Art, Van Ness/McAllister, TELETIX, \$3.50/\$3 srs., students and museum members.

Quartet for the End of Time by Olivier Messiaen, performed by the SF Conservatory Players, Wed/28, 8 pm, in the Exploratorium, 3601 Lyon, SF, 563-7337, 25c.

Johnny Winter and Ted Nugent, Wed/28 and Fri/30, 8 pm, Winterland, Post/Steiner, SF, TELETIX, \$7/\$6 advance.

An Evening with Genesis, Thurs/29, 8 pm, Berkeley Community Theater, Allston/Grove, Berk., TELETIX, \$6.50-\$4.50.

Ella Fitzgerald, Count Basie, Oscar Peterson Joe Pass, Fri/30, 7 and 10:30 pm, Masonic Aud., California/Taylor, SF, TELETIX, Ticketron and other agencies, \$12.50-\$8.50.

SF Chamber Orchestra conducted by Edgar Braun, Fri/30, 12:10-1 pm, Street Level, Two Embarcadero Center, SF, free.

Poetry and Jazz by Bob Callahan and the Jim Pepper Quintet, Sun/2, 2 pm, Unitarian Fellowship Hall, 1924 Cedar, Berk., \$2.

Cinco de Mayo Jazz/Salsa Festival, Sat/1, noon-6 pm, with Ray Barretto and his Orchestra, Mongo Santamaria, Airo, Cal Tjader Quintet, Luis Gasca, Ritmo '74, plus Mexican food and other special attractions, Greek Theater, UC Berk., 843-4902, \$7/\$6 advance.

Folk concert with the Pratt Family, Ron and Joyce Hennessey, Eric Park and Jean Harlette, Sat/1, 2:30 pm, at Josephine D Randall Junior Museum, Museum Way, off Roosevelt Way, SF, \$1 donation.

Xit, American Indian rock, plus A. Paul Ortega, Sat/1, 7 pm, Zellerbach Aud., UC Berk., 642-2561 or TELETIX, \$3.50/\$2.50 advance student tickets.

The Pointer Sisters, Sat/1, 8 pm, Concord Pavilion, 2000 Kirker Pass Road, Concord, \$7.50-\$6.50/\$5 lawn seating.

DANCE

Xoregos Performing Company presents Oscar Wilde's *The Birthday of Infanta*, Charles Weidman's *Easter Oratorio* and others, thru April, Fri-Sun, at 8:30 pm, Altic Theatre, 70 Union/Battery, SF, 986-2775, \$5/\$4 srs., students.

Pacific Ballet presents John Pasqualetti's *Eclipse*, Henry Berg's *Makrokosmos* and *West Side Story*, Fri/23-Sat/24, 8:30 pm, 44 Page St., SF, 626-1351, \$3 donation.

Dance Spectrum presents new works by participants in Dance Spectrum's New Choreographers workshop, Fri/23-Sat/24 at 8:30 pm, 3221 22nd St./Mission, SF, 824-5044, \$2.

Christopher Beck and Company presents *Night Vision*, *Caught-Part Two*, *The Other* and other works, Fri/23-Sun/25, 8:30 pm, at Margaret Jenkins Dance Studio, 2005 Bryant, 18th St., SF, \$3-\$2 at the door.

Hansel and Gretel, presented by Oakland Ballet, Fri/23 at 8 pm, Sat/24 at 2 and 8 pm and Sun/25 at 2 pm, Paramount Theatre, 2025 Broadway, Oakl., 465-6400, \$6.50-\$4.50.

New works by dancer Nancy Karp and composer Daniel Schmidt, Sat/24, 8 pm, Cat's Paw Palace, 2547 A 8th St./Dwight, Berk., \$2 donation at the door.

The Human Dancing Company presents *Becoming Human—A Journey of Consciousness*, Wed/28, 8 pm, Pauley Ballroom, UC Berk., \$2.50/\$2 students.

University Dance Theatre presents David Wood's *Solitary Confinement*, Marni Thomas's *Gossamer Pirates* and other works,

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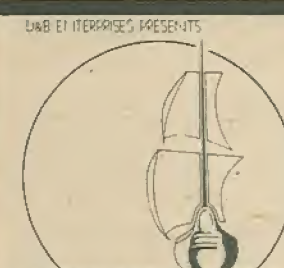
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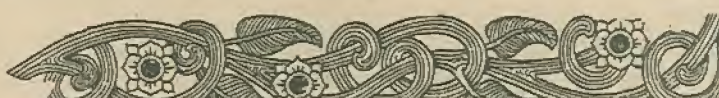
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Thur/22-Sat/24 and Wed/28-Sat/1, 8 pm, Zellerbach Playhouse, UC Berk., 642-2561. \$2/\$1 students.

Re: Union 2, contact-improvisation by Nita Little, Curt Siddall, Nancy Strok Smith and Steve Paxton, Thur/22, 8 pm and Sat/24 at 2:30 pm at the SF Museum of Modern Art, Van Ness/McAllister, SF; plus Sun/25, 8 pm: Cat's Paw Palace, 8th St./Dwight, Berk.; \$2.50 at the door.

Past Two Segway, dance/video performance by Joanne Kelly, Fri/23-Sat/24, 8:30 pm, at Video Free America, 442 Shattwell, SF, 648-9040. \$3 donation.

Scenes of Men and Women by Chitra Holt, to Aaron Copland's *Music for Theater*, Fri/23-Sat/24, 8:30 pm, Little Theater, Creative Arts Bldg., SF State, 19th Ave./Holloway, SF, free.

Black American Dance, presented by Stanford's Committee on Black Performing Arts, Sat/24-Sun/25, 8 pm, Dinkelspiel Aud., on the Stanford campus, 497-4317, \$3/\$2 students.

Peninsula Ballet Theatre presents *Swan Lake* and other works, Sat/24 at 8 pm and Sun/25 at 2:30 pm, Spangenberg Theater, Gunn High School, 780 Arastradero, Palo Alto, 343-8485, \$3/\$2 children.

Two-day body movement/theatre workshop, Sat/24-Sun/25, 10:30 am-5:30 pm, based on dreams, journals and myths. Led by Judith Binder, at Discovery Studio, 217 Hugo, SF, 626-7447 or 841-3773. \$30, sponsored by the Demeter Project.

Margaret Jenkins and company present a dance symposium, Thur/29, 4 pm, Merritt College Gym, 12509 Campus Dr., Oakl., 531-2535.

Mangrove, all-male contact improvisation dance group, Fri/30, 8 pm, Centospace, 2840 Mariposa, SF, 843-2199 or 626-7447, \$2.

Tance Johnson's Dancers Forum, Fri/30-Sat/1, 8:30 pm, at Dance Spectrum, 3221 22nd St./Mission, SF, 824-5044, \$2.

CLUBS

SAN FRANCISCO

Beach Chalet: Nimbus, Fri/23-Sat/24, 1000 Great Hwy., 752-2617.

Boarding House: The Shakers and Roy Harper, thru Sun/25; Byron Berline and Sundance and Steve Fromholz, Wed/28-Sun/2, 960 Bush, 441-4333.

El Matador: Helen Humes, thru Sat/1, 492 Broadway, 434-2913 or dial TELETIX.

Full Moon Coffeehouse for Women Trish and Nancy Vogel, Fri/23; poetry by Wendy Engel, Wed/28; women's open stage night, Thur/29; 18th St./Eureka, 864-9274.

Ghirardelli Cellar: Annie Lore, Jay Howell and Merek Lipson, Tues.; Wayne Smith and Jim and Chad, Wed.; Eileen Sullivan, Thur., plus open mike; Leo Collignon and Good Morning, Fri.; Skip Henderson and Timothy and Ms. Pickens, Sat.; Leo Collignon and Mona Little, Sun.; on Ghirardelli Square, Polk/Beach, 776-5021.

Great American Music Hall: Don Ellis Big Band, Fri/23-Sat/24, Hugh Masekela with Ojah, Fri/30-Sat/1, 859 O'Farrell, 885-0750.

Holy City Zoo: open mike, Mon.; SF Funnies, Tues.; Bremantown, Wed.; Good Morning, Thur.; Dale Miller, Fri.; Rogers and Burgin, Sat.; SF Funnies, Sun., 408 Clement, 752-2846.

Keystone Korner: Sam Rivers Trio, thru Sun/25; the Jim Pepper group, Mon/26; Dave Liebman and Lookout Farm, Tues/27-Sun/2, 750 Vallejo, 781-0697.

Mooney's Irish Pub: Red Dust, Fri/23-Sat/24; Steamlin' Freeman, Fri/30-Sat/1, 1525 Grant, 882-4330.

Old Waldorf: Country Pori, thru Sat/24; California/Divisadero, 921-3050.

Omnibus: Grttones, Thur/22; Charles Biscuit Band, Fri/23; Perry and the Pumpers, Sat/24 and Fri/30; Tim Scoville and Mike Wilhelm, Mon/26; Rogers and Burgin, Tues/27; Ascension, Wed/28; Side Kicks, Thur/29; jazz jam, every Sun., 3-7 pm; rock/blues jam, Sun. eves., 1821 Haight, 752-7338.

The Other Cafe: John Stevens, Fri/23; Head Band, Sat/24; Lisa Kindred, Fri/30; Charlie Musselwhite, Sun/25, 100 Carl/Cole, 681-0748.

The Reunion: Azteca, Fri/23-Sat/24; Herb Ellis Quartet, Fri/30-Sat/1; Obeah, Sun., 4-8 pm; Eddy Soleta, Sun. eves.; Bennett Friedman Big Band, Mon.; Roger Glenn's Latin Salsa Band, Tues.; Salsa de Berkeley, Wed.; Obeah, Thur.; Sketches, Sat., 4-8 pm; 1823 Union, 346-3248.

Sacred Grounds: open mike, Mon.; women's night, Tues.; games, Wed.; poetry, Thur.; Blackberry, Fri.; live music, Sat./Sun., 2095 Hayes/Cole, 387-3859.

Savoy: Life on Earth, Thur/22; New Mike Bloomfield Electric Blues Band, Fri/23-Sat/24; 1438 Grant, 391-2821.

Wild Side West: BeBe K'Roche, Fri/23-Sat/24; 720 Broadway, 391-0460.

EAST BAY

Bishop's: Ms. Clawdy, Sat/1; 1437 Harrison, Oakl., 444-9805.

Cafe Valerian: El Lebrijano, Thur/22 and 29; Bill White and friends, Sat/24; Jull Moscovitz, Tues/27; Lawrence Hammond, Wed/28; 4218 Piedmont, Oakl., 654-6321.

The Campground: Allspice, Thur/22; 2229 San Pablo, Berk., 845-9827.

Freight and Salvage: Lost Ridge and Van Rozay from San Jose, Thur/22; Lawrence Hammond and the Whiplash Band, Fri/23-Sat/24; hoot, Tues/27; Frankie Armstrong, Wed/28-Thur/29; Hank Bradley and Jody Stecher, Fri/30; Toni Brown, Fri/1, the Good Ole Persons and the Talespinners, Sat/2, benefit for Just Us Video Collective; 1827 San Pablo, Berk., 548-1761.

It Club: Bill Thacker and the Southlanders, Fri.-Sat., 10102 San Pablo, El Cerrito, 525-1177.

Keystone Berkeley: Mile High and Sassy, Thur/22; Earthquake, Fri/23-Sat/24; Greg Kihn, Fri/23; the Rubinoos, Sat/24; Salsa de Berkeley, Sun/25; Bold Truth, Mon/26; Savoy Brown and Yesterday and Today Tues/27, Kathi McDonald, Thur/29; Quicksilver Messenger Service, Fri/30-Sat/1, plus Runaways; 2119 University Ave., Berk., 841-9903.

La Pena: benefit for Non-Intervention in Chile, Thur/22; Bob King's Trio, Fri/23; Los Tigres de la Sierra, Sat/24; Afro-Brazilian Folklore Ensemble, Sun/25; Martes Popular, Tues/27, with food from Nicaragua and a

The Taru Mikoshi, a portable shrine piled with casks of sake, tops off the Cherry Blossom Parade. Sun/25, 1 pm, from City Hall to Nihonmachi.



free concert: films from Chile, Wed/28, *Chile with Poems and Guns* and *To the People of the World*; benefit for MASA, Thur/29; 3105 Shattuck/Prince, Berk., 849-2568.

La Salamandra: open mike, Thur/22: It's It, Fri/23; Bay Area Comedy Troupe, Sat/24; Rosie and the Riveters, Sun/25; poetry, Mon/26, with Robin Rule and Christopher Hewitt; movies, Tues/27; Saguaro and Scott Beynon and Criz Crawford, Wed/28; BeBe K'Roche, Fri/30; 2516 Telegraph, Berk., 841-9070.

Longbranch: Charlie Musselwhite and Grayson Street, Thur/22; Eddie Money and RSB Band, Fri/23; Grayson Street and Hot Knives, Sat/24; the Moonlighters and Stallion, Sun/25; Carrie Nation, Tues/27; Little Roger and the Goosebumps, and the Runners, Wed/28; Eddie Money and Mile Hi, Thur/29; the Shakers and David LaFlamme, Fri/30; Mile Hi, Sat/1; 2504 San Pablo, Berk., 848-9696.

The Point: Dick Oxtot's Golden Age Jazz Band with Pamela Pollard, Fri/23; 32 Washington Ave., Point Richmond, 233-4295.

The Rockridge Station: live jazz, Fri.; disco, Sat.-Thurs.; 5612 College, Oakl., 658-4090.

Starry Plough Irish Pub: benefit for Migrant Legal Services, Sun/25; John Gallagher and Ann Leist and Tony Gross, Mon.; open mike, Tues.; Oakum, Wed.; Rhythim and Bones, Thur.; Graineog Ceili Band, Fri.; David Garthwaite and friends, Sat.; 3101 Shattuck/Prince, Berk., 848-9560.

West Dakota: Terry Garthwaite with Crystal Pistol and Sarah Baker, Thur/22-Sat/24; Steamlin' Freeman, Sun/25; jazz, Mon/26; Grayson Street, Tues/27; Cesar's Band, Wed/28; Della Wires, Thur/29; Obeah, Fri/30; 1505 San Pablo, Berk., 526-0950.

NORTH-SOUTH

Bodega: Carrie Nation, Fri/23-Sat/24; Jackson Street, Tues/27; Savoy Brown, Wed/28; Sky Creek, Fri/30-Sat/1; 30 S. Central, Campbell, 374-4000.

The Brewery: Kenny Rankin, Thur/22; Jackson Street, Fri/23-Sat/24; 29 N. San Pedro, San Jose, 287-2762.

Chuck's Celler: Cathy James, Thur/22; Joe Cannon, Fri/23-Sat/24; Cathy James, Tues/27; Cisco and Boston, Wed/28; Joe Cannon, Fri/30-Sat/1; 4926 El Camino Real, Los Altos, 964-0220.

MacArthur's: Up in the Air, Fri/23-Sat/24; 218 Sir Francis Drake Blvd., San Anselmo, 453-8600.

Nashville West: Nashville Breed, Mon.-Sat.; Five Easy Pieces, Fri.-Sat.; 193 Commercial, Sunnyvale, 732-7730.

Odyssey Room: Mother Bear, thru Sat/24; South Bay Express, Sun/25; Tom Fogerty, Mon/26; Mother Bear, Tues/27-Sat/1; 799 E. El Camino Real, Sunnyvale, 245-4448.

River City: Soundhole and Eddie Money, Thur/22; Sons of Champlin, Fri/23-Sat/24; the Rowan Brothers, Sun/25; Michael Bloomfield and friends, Mon/26; Pegasus, Tues/27; Clover, Wed/28-Thur/29; 52 Bolinas Road, Fairfax, 457-1858.

Sleeping Lady Cafe: Kent Hausman and Pamela Pollard, Thur/22; Jack Kane and Razin Kane, Fri/23; Dave Alexander, Sat/24; Good Morning and John Newby, Sun/25; Jesse Lee Kincaid and Pam Moore, Mon/26; Full Circle, Tues/27, with Rachel Gladstone, Carol Laney and Clyde Neisen; the Grttones, Thur/29-Fri/30; Happy Valley, Sat/1; 58 Bolinas Road, Fairfax, 458-2044.

Sophie's: Fever, Thur/22; Snail, Fri/23-Sat/24; Bold Truth, Tues/27; Gary Smith Band, Wed/28 and Fri/30-Sat/1; Fever, Thur/29; 260 California, Palo Alto, 324-1402. □

GAY

Benefit disco dance sponsored by the gay caucus of the National Lawyers Guild for the guild's Gay Rights/Anti-Sexism Project (GRASP), Sat/24, 9 pm, 32 Page, SF, \$2.

Rita Mae Brown, author of *Rubyfruit Jungle*, and Elaine Noble, Massachusetts legislator, speak, Sat/24, 8 pm, Anahy High School, 6950 Anahy Ave., Sebastopol, \$2 donation. Tickets at the Full Moon Coffee House, 18th St./Eureka, SF, and A Woman's Place bookstore, 5251 Broadway, Oakl., call (707) 869-0333 for childcare and info.

Group jogging: Ocean Beach run, Sun/25, meet 10 am at the Great Hwy./Lincoln, SF. For more info call 626-9081 or 626-1350.

Integrity, gay Episcopal organization, monthly meeting and Easter party, Sun/25, 6:30 pm, All Saint's Parish Hall, 1350 Waller, SF.

Gay history series: "The Sacred Orgies of Witchcraft," Sun/25; "Who Were the Fairies?" Wed/28 and Sun/2; all 8 pm, 32 Page/Market, SF, 626-8138, \$1.50 donation.

Rising Son collective presents an evening in solidarity with Native American struggle, Mon/26, 8 pm, with a slideshow and discussion. At the Blue Dolphin, 3819 17th St./Sanchez, SF, \$1 donation.

Gay men's massage weekend, Fri/30-Sun/2, at Orr Hot Springs, Daily instruction in esalen-style massage, meditation and hatha yoga. \$55-\$65, including meals. Call 929-0893 for reservations and info.

Dignity, gay Catholic organization, meets Sun/2, 3 pm, St. Peter's Church, 24th St./Alabama, SF.

Lesbian Feminist Alliance meets every

Sun., 2 pm, at the Women's Center, 177 S. 10th St., San Jose, 378-7665.

Coalition to Defend Gays in the Military (affiliated with the Pride Foundation) has organized to publicize all cases of discrimination against gay men and lesbians in the military, to raise funds for legal defense and to raise the issue of constitutional rights in the military. Meetings every Tues., 7:30 pm, 32 Page, SF. For more info call 431-1522.

Lesbian mothers problem-solving group, Thur., 10 am-noon. Offered by the Gay Counseling Center, 200 Golden Gate/Leavenworth, SF. For more info call Carol or Ricki at 441-2221 ext. 34.

Gay events information line, with a two-minute recorded rundown of raps, rallies and special events. Call anytime of day or night: 771-7979.

Gay Outreach Project of the Sunset Mental Health Center offers groups for gay and bisexual men. Call for times, 1351 24th Ave. nr. Judah, SF, 661-2013.

Gay People's Union of Stanford sponsors a women's social, Tues.; men's social, Wed.; rap group, Fri.; all 8 pm, at the Old Firehouse, on the Stanford University campus. For information, referrals, peer counseling, call 497-1488.

Friday night raps, 8 pm, at the Society for Individual Rights Center, 83 6th St., SF, 781-1580.

Hyacinthus, a group for lesbians and gays men of Greek ancestry. Call 861-6679 for more info.

Lesbian rap, 8 pm, South County Women's Center, 25038 Hillary, Hayward, 537-2112, childcare available, but call 24 hours in advance.

Berkeley gay men's rap, every Fri., 7 pm, 2333 Webster, Berk., behind the Telegraph/Ashby Co-op, free.

SF Gay Rap, Tues., 8 pm, 121 Leavenworth, SF, 771-1450. □

RADIO WAVES

FRIDAY, APRIL 23

American Composer Arthur Farwell (1872-1952) is highlighted with selections of his music and interviews with his family. KPFA 94 FM, 9 am.

California Highway Patrol Captain Jack Hughes discusses California's highways with **Owen Spann**. KGO 810 AM, 10 am.

Robert Redford talks about his new movie, "All the President's Men," as he addresses the Drew Pearson Awards Luncheon. **National Press Club**, KALW 91.7 FM, noon.

Danny Kaye stars with the original Broadway cast in "Two by Two." **Show Album**, KRON 96.5 FM, 7 pm.

Live SF Symphony broadcast. Handel's *Concerto Grosso, Op. 6, No. 8 in C minor*, Mozart's *Symphony No. 29 in A* and Schumann's *Symphony No. 4 in D minor*. KKHI 1550 AM/95.7 FM, 8:30 pm.

SATURDAY, APRIL 24

Oakland A's are at Cleveland. KNBR 680 AM, 10:45 am.

Lorelei starring Carol Channing. **Show Album**, KRON 96.5 FM, 1 pm.

Reggae Express. Tony Wright hosts. Music, news, culture of West Indies. KPOO 89.5 FM, 4-7 pm.

The Grand Ole Opry recently celebrated its 50th anniversary. This installment of **Folk Festival, USA**, features highlights of the 50th anniversary performance with Minnie Pearl, Roy Clark, Tammy Wynette and others. KALW 91.7 FM, 5 pm.

That Witches Rising in Ur Ear. *Mizora: A Prophecy*, by Mary E. Bradley Lane, is highlighted with excerpts from the feminist science fiction work first published in 1880. KPFA 94 FM, 5 pm.

Porgy and Bess by Gershwin plus Strauss-Desormiere's *Le Beau Danube*, Liszt's *Piano Concerto No. 1 in E-Flat* and Fillmore-Sousa-Reeves's *Columbia All-Star Band Marches*. KKHI 1550 AM/95.7 FM, 8 pm.

Tibetan nun Sister Palmo shares her personal journeys. **New Dimensions**, KQED 88.5 FM, 8 pm.

The Merry Widow by Lehar performed by the Berlin Opera Chorus and Philharmonic Orchestra, and Falla's *La Vida Breve*. **Saturday Night at the Opera**, KDFC 102.1 FM, 8 pm.

Women Comics. Lily Tomlin, Joan Rivers, Phyllis Diller and others are examined professionally and personally. **Ms. Understood**, KSFO 560 AM, 8:30 pm.

SUNDAY, APRIL 25

Juveniles are on the run, but who cares? Jim Queen, executive director of Potrero Hill Youth Legal Center, and Santiago Ruiz, director of Real Alternatives Programs (RAP), discuss unemployment, crime and poverty with moderator Sam Skinner. **Black Renaissance**, KFOG 104.5 FM, 7 am.

Aversion Therapy. **Wall Street Journalist** Steven Sansweep discusses its methods, effects, applications, use and misuse, as well as parallels between 1984 and *Clockwork Orange*. **Community Dialogue**, KFOG 104.5 FM, 7:30 am.

"The Secret Conversations of Henry Kissinger," by Matti Golan, discussed by the author. Also, a major expose of illegal activities in Northern California by a government agency. **Talkies**, KSN 95 FM, 9 am-noon.

Don Giovanni by Mozart performed by the English Chamber Orchestra and Scottish Opera Chorus. **Sunday at the Opera**, KQED 88.5 FM, 11 am.

Stanley Donen: a broadcast of the question-and-answer period from his appearance at the last SF Film Festival. KPFA 94 FM, 2 pm.

Serbian Folk Music. Voy Cheyovich and a commentary on international affairs. **Globe-trot** with George Marsh, KBRG 105.3 FM, 4 pm.

The Serpent of the Nile. Radio drama based on Shakespeare's *Antony and Cleopatra*. **Mystery Theater**, KSFO 560 AM, 9 pm.

David Bowie, recorded live in Long Island, N.Y. **King Biscuit Hour**, KSN 95 FM, 10:30 pm.

MONDAY, APRIL 26

Presidential Campaigns: 1876-1976. Smithsonian Institution archivist Herb Collins talks about the candidates of the past century. **Options**, KALW 91.7 FM, 11 am.

Prostitution: Getting It Off the Mattress of Oppression. Jennifer James and Margo St. James of COYOTE discuss decriminalization of prostitution. **Unlearning To Not Speak**, KPFA 94 FM, 12:15 pm.

Ben Vereen and Jill Clayburgh (of "Gable and Lombard" fame) star with the original Broadway cast in "Pippin." **Show Album**, KRON 96.5 FM, 1 pm.

SF Board of Supervisors may or may not broadcast their meeting today, depending on the status of the strike. KPOO 89.5 FM, 2-5:30 pm.

The Goon Show. "The Gold Plate Robbery" starring Peter Sellers in the last installment of this BBC comedy favorite of the Fifties. KQED 88.5 FM, 4 pm.

Shakespeare's *The Two Gentlemen of Verona* presented by Parkway Productions. **Special of the Week**, KQED 88.5 FM, 7 pm.

Orpheus in the Underworld by Offenbach, plus Strauss's *Sinfonia Domestica*. **Concert Hall**, KDFC 102.1 FM, 8 pm.

Novato psychic Betty Bethards talks on life after death, meditation, and how to control your own future. **Ed Busch Talk Show**, KNBR 680 AM, 8 pm.

Kollege of Knowledge. Another in the series of KSN's answer to TV quiz shows. New contestants, new prizes, but alas, the same experts. KSN 95 FM, 8 pm.

Will Oakland Go Out of Business? The intricacies of the current fiscal problems of the city across the bay. **Bay City Blues**, KPFA 94 FM, 10 pm.

TUESDAY, APRIL 27

Boston Symphony. Tippet's *Ritual Dances from 'The Midsummer Marriage'* and Elgar's *Symphony No. 2 in E-flat*. KKHI 1550 AM/95.7 FM, 8 pm.

New Women Poets. Adrienne Marcus, Roale Moore, Laura Bearsolil, Delia Chitgren, Peggy Rose, Cathy Colman, Ellen Cooney and Judith Serin. KPFA 94 FM, 9 pm.

LP of the Week. A new LP is played, both sides, all cuts. Eileen Fields hosts. KSFX 104 FM, 11 pm.

WEDNESDAY, APRIL 28

House of Flowers. Ambassador of Love Pearl Bailey stars in one of her pre-UN Broadway productions. **Show Album**, KRON 96.5 FM, 1 pm.

SF Giants play the St. Louis Cardinals. KSFO 560 AM, 1 pm.

Solzhentitsyn. William F. Buckley talks about the Russian author. **Firing Line**, KQED 88.5 FM, 2:30 pm.

Red Voices. News and music from the Native American community. Followed by **Kingdoms of the Sun**, culture and music of Indian people of Central and South America. KPOO 89.5 FM, 6:30 pm.

Lee Marvin and Clint Eastwood, an unlikely pair for a duel, team up in "Paint Your Wagon." **Show Album**, KRON 96.5 FM, 7 pm.

Concert Hall. Beethoven's *Piano Concerto No. 1* and Copland's *Statements*. KDFC 102.1 FM, 8 pm.

Holistic health and the rediscovery of the natural harmony of body and mind are discussed by Mark Kramer, Mill Valley Physician. **Loving and Free**, KQED 88.5 FM, 8:30 pm.

David Raksin, film composer for such films as Chaplin's *Modern Times* and *Laura*, is Alan Farley's guest. **Performing Arts Journal**, KALW 91.7 FM, 9 pm.

Fruit Punch. Tonight: A rebroadcast from WBAI in New York examines the gay movement in Germany from the turn of the century to the rise of Hitler. KPFA 94 FM, 10 pm.

THURSDAY, APRIL 29

Paul Robeson: A Tribute. **Options**, KALW 91.7 FM, 6:30 pm.

Vietnam: One Year Later. An exhaustive and interesting examination of the people and land in its first "peaceful" year following 30 years of bloodshed. **Third World College**, 7:30 pm followed by **Open Air**, 8:30 pm, both, KPFA 94 FM.

Strauss's Till Eulenspiegel, Telemann's *Don Quichotte Suite* and Falla's *The Three-Cornered Hat*. KKHI 1550 AM/95.7 FM, 8 pm.

America's Railroads: Where Are They Going? First of a two-part series on Amtrak and the last whistles of America's private enterprise systems. **In Transit**, KQED 88.5 FM, 8 pm.

Two Plus Two Equals Death. A circus performer becomes utterly confused by identical twin sisters — he can't distinguish between the one who loves him and the one who hates him. **Mystery Theater**, KSFO 560 AM, 9 pm.

Duke Ellington: A Birthday Salute. Tim Owens hosts. **Jazz Legacies**, KQED 88.5 FM, 10 pm.
—B. Lance Greenfield

GUARDIAN CLASSIFIEDS

LEGAL NOTICES

FOR INFORMATION ON PLACING LEGAL NOTICES — SF only

The Bay Guardian was adjudicated a newspaper of general circulation in San Francisco County on November 5, 1975, and can now publish your legal notices. Call Steve at 824-2506 for charter rates and information.

FICTITIOUS BUSINESS NAME STATEMENT

The following persons are doing business as: MS VIDEO EQUIPMENT RENTALS at 51 Holly Park Circle, San Francisco, CA 94110.
Eileen A. Stoner, 51 Holly Park Circle, San Francisco, CA 94110.
Constance J. Malach, 2135 Sacramento St., #507, San Francisco, CA 94109.
This business is conducted by a general partnership.

Signed Constance J. Malach

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 26, 1976.

Pub. Dates: April 1, 8, 15, 22, 1976.

FICTITIOUS BUSINESS NAME STATEMENT

The following person is doing business as: GOLDEN WEST TRAVEL at 311 California Street, 7th floor, San Francisco, California 94104.
William Mazer, 2000 California Street, San Francisco, CA 94109.
This business is conducted by an individual.

Signed William Mazer

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 31, 1976.

Pub. Dates: April 15, 22, 29, May 6, 1976.

FICTITIOUS BUSINESS NAME STATEMENT

The following person is doing business as: JOSHUA A. NORTON II (EMPEROR OF THE UNITED STATES AND PROTECTOR OF MEXICO) at 625 Post Street #738, San Francisco, CA 94102.
Arnulfo Gomez Gutierrez, 2055 Sacramento St., #407, San Francisco, California 94109.
This business is conducted by an individual.

Signed Arnulfo Gomez Gutierrez

This statement was filed with the County Clerk of the City and County of San Francisco, California on April 2, 1976.

Pub. Dates: April 15, 22, 29, May 6, 1976.

FICTITIOUS BUSINESS NAME STATEMENT

The following persons are doing business as: MAGNUS at 506 14th Street, San Francisco, CA 94103. (P. O. Box 40568, San Francisco, CA 94140.)
Samuel Ellis Blazer, 2843 23rd Street, San Francisco, CA 94110.
Charles Hinton, 506 14th Street, San Francisco, CA 94103.
Tom Kennedy, 506 14th Street, San Francisco, CA 94103.
Michael Castel Rosner, 432 Connecticut Street, San Francisco, CA 94107.
Dennis Smith, 506 14th Street, San Francisco, CA 94103.
Richard Avis Wilson, 6 Sharon Street, San Francisco, CA 94114.
This business is conducted by an unincorporated association other than a partnership.

Signed Richard Avis Wilson

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 26, 1976.

Pub. Dates: April 1, 8, 15, 22, 1976.

In Propria Persona

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

No. 703-939

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO.

In the matter of the Application of THELMA E. NAVAS for change of name.

The application of THELMA E. NAVAS for change of name, having been filed in Court, and it appearing from said application that THELMA E. NAVAS has filed an application proposing that her name be changed to THELMA E. HILLMAN. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 1 on the 6th day of May, 1976, at 9 o'clock A.M., of said day to show cause why the application should not be granted.

It is further ordered that a copy of this Order be published in the SAN FRANCISCO BAY GUARDIAN, a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing.

Dated: March 28, 1976.

HENRY R. ROLPH

Judge of the Superior Court

Pub. Dates: April 8, 15, 22, 29, 1976.

B-70123

FICTITIOUS BUSINESS NAME STATEMENT

The following person is doing business as: A FIDDLER'S GREEN at 4155 24th Street, San Francisco, CA.
Peter Richard Andrews, 1615 Treat Street, San Francisco, CA.

This business is conducted by an individual.

Signed Peter R. Andrews

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 29, 1976.

Pub. Dates: April 8, 15, 22, 29, 1976.

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18337

The following persons are doing business as: IVAN y VALDES, at 3645A 25th Street, San Francisco, CA 94110.

Ivan Fernandez, 3645A 25th Street, San Francisco, CA 94110.

Orlando Valdes, 3645A 25th Street, San Francisco, CA 94110.

This business is conducted by a general partnership.

Signed Ivan Fernandez

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 31, 1976.

Pub. Dates: April 8, 15, 22, 29, 1976.

B-70130

NOTICE OF INTENTION TO ENGAGE IN THE SALE OF ALCOHOLIC BEVERAGES

TO WHOM IT MAY CONCERN:

Subject to issuance of the license applied for, notice is hereby given that the Undersigned proposes to sell alcoholic beverages at the premises, described as follows:

4054-24th St.

San Francisco 94114

Pursuant to such intention, the undersigned is applying to the Department of Alcoholic Beverage Control for issuance of an alcoholic beverage license (or licenses) for these premises as follows:

On-Sale General Public Premises

Swim-Two-Birds, Inc.

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18455

The following person is doing business as: LEATHER, ETC., LEATHER UNDERGROUND, SAN FRANCISCO BELT & LEATHER CO. at 1068 Huron Avenue, San Francisco, CA 94112.

Dale L. H. Annis, 1068 Huron Avenue, San Francisco, CA 94112.

This business is conducted by an individual.

Signed Dale L. H. Annis

This statement was filed with the County Clerk of the City and County of San Francisco, California on April 12, 1976.

Pub. Dates: April 22, 29, May 6, 13, 1976.

B-70210

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18456

The following persons are doing business as: WIBLE/RAMPTON ADVERTISING at 727 15th Avenue, San Francisco, CA 94118.

Suzanne Rampton, 502 Fairbanks #3, Oakland, CA 94610.

Susan Wible, 727 15th Avenue, San Francisco, CA 94118.

This business is conducted by a general partnership.

Signed Suzanne Rampton

This statement was filed with the County Clerk of the City and County of San Francisco, California on April 12, 1976.

Pub. Dates: April 22, 29, May 6, 13, 1976.

B-70209

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18422

The following person is doing business as: BIO MEDICAL CONCEPTS at 1179 Church St., San Francisco, CA 94114.

Michael Kirchubel, 1179 Church St., San Francisco, CA 94114.

This business is conducted by an individual.

Signed Michael Kirchubel

This statement was filed with the County Clerk of the City and County of San Francisco, California on April 7, 1976.

Pub. Dates: April 22, 29, May 6, 13, 1976.

B-70208

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18452

The following person is doing business as: PARALAX INDUSTRIES at 1069 Church St., San Francisco, CA 94114.

Ronald William Horne, 1069 Church St., San Francisco, CA 94114.

This business is conducted by an individual.

Signed Ronald Horne

This statement was filed with the County Clerk of the City and County of San Francisco, California on April 12, 1976.

Pub. Dates: April 22, 29, May 6, 13, 1976.

B-70207

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18329

The following person is doing business as: SAGA MUSICAL INSTRUMENTS at 3249 Scott Street, San Francisco, CA 94123.

Richard L. Keldsen, 40 Forest Grove, Daly City, CA.

This business is conducted by an individual.

Signed Richard L. Keldsen

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 30, 1976.

Pub. Dates: April 8, 15, 22, 29, 1976.

B-70132

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18379

The following person is doing business as: JUST LANDED IMPORTS at 1612 Union Street, San Francisco, CA.

Melvin Covello, 524 22nd Ave., San Francisco, CA 94121.

This business is conducted by an individual.

Signed Melvin Covello

This statement was filed with the County Clerk of the City and County of San Francisco, California on April 5, 1976.

Pub. Dates: April 8, 15, 22, 29, 1976.

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18330

The following persons are doing business as: LARKSPUR SHORES, LTD., 555 California Street, Suite 3870, San Francisco, CA 94104.

Donald Barash, 855 Upper Autumn Lane, Mill Valley, CA 94941.

Rufus Soule, 9062 Broadway Terrace, Oakland, CA 94611.

This business is conducted by a general partnership.

Signed Donald Barash

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 30, 1976.

Pub. Dates: April 8, 15, 22, 29, 1976.

B-70131

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18347

The following person is doing business as: K.T.V. DISTRIBUTING ASTRONICS at 90 Golden Gate Ave., San Francisco, CA 94102.

Robert Staton Wheeler, 90 Golden Gate Ave., San Francisco, CA 94102.

This business is conducted by an individual.

Signed Robert Staton Wheeler

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 31, 1976.

Pub. Dates: April 8, 15, 22, 29, 1976.

B-70129

In Propria Persona

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

No. 704-235

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO.

In the matter of the Application of LINDA MARIA SCHMIDT for change of name.

Whereas LINDA MARIA SCHMIDT, petitioner, has filed a petition with the clerk of this court for an order changing petitioner's name from LINDA MARIA SCHMIDT to LINDA MARIA BARTERA;

Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 1 on the 11th day of May, 1976, at 9 o'clock A.M., of said day to show cause why the application for change of name should not be granted.

It is further ordered that a copy of this Order be published in the SAN FRANCISCO BAY GUARDIAN, a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing.

Dated: April 1, 1976.

ROBERT J. DREWES

Judge of the Superior Court

Pub. Dates: April 8, 15, 22, 29, 1976.

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The Women's Litigation Unit of SFNLAF provides free legal aid to poor women in San Francisco. The Unit consists of three full-time lawyers, one full-time legal worker, and several full or part-time law students. Until now we have worked without ongoing secretarial help; either doing this work ourselves, begging time from other SFNLAF secretaries, or finding people to do bits and pieces when they can. We make decisions as to priorities and cases collectively, and share responsibility for office maintenance such as answering the phone. We are feminists.

We are looking for a woman who is an experienced legal secretary, with excellent typing and spelling skills. Tasks will include typing court papers and other legal materials, answering general correspondence, and updating and being responsible for community referral lists and files.

S.F.N.L.A.F. is an affirmative action employer. Please contact: Laurie Hauer, Women's Litigation Unit, 1095 Market St., Rm. 306, San Francisco, CA 94103. 626-3819.

Committed individuals needed to raise money for project for mentally handicapped. Excellent commission. 981-1890.

ACCOUNTANTS-BOOKKEEPERS
Temporary assignments. Apply 681 Market St. Accountants Temporary Staff. Call 495-TEMP.

Experienced person wanted to run travelling summer program for 12 children aged 6-9. Ten weeks, 9-5, Call Berkeley Montessori School, 843-9374.

ARE YOU UNEMPLOYED?
Having problems collecting unemployment benefits? Free unemployment insurance counseling. Learn your rights! Not a gov't agency. Workers Rights Center, Mon-Fri, 11-2; Mon. and Wed., 5-7:30. 6025 Shattuck Ave., Oakland. 653-5510. East Bay callers encouraged.

BUSINESS MANAGER
FULL CHARGE BOOKKEEPER
Distributor of materials about women. 10K. Send resume: WHRC, 2325 Oak, Berkeley 94708. No calls.

SCREEN PRINTER
Contract work, production manager opening. Principals only. For interview. Call: 626-6571.

Art magazine distributors. Multiple titles, high comm. Full or pt. time. Call La Mamelle, 70 12th, 431-7524.

Community Support Group Coordinator. KPFA has opening for 1/4 time (\$492 per month) coordinator for community support groups, to coordinate information inflow and outflow to groups; assist in building groups; in-station liaison with departments. Job begins June 1, ends October 1, with possibility of extension. Travel expenses provided. Applicant should know KPFA's programming and Northern California geography and politics. Car and driver's license essential. Applications by May 15 to: Business Manager, KPFA, 2207 Shattuck Ave., Berkeley 94704. An Affirmative Action Employer.

Wanted: Handywoman to help handyman, 31, clean paint & fix his old house 50 miles from S.F. Free room and board on old farm plus profit-sharing. Must be down to earth, bright, 18-25, not lazy. Typical routine is 6 weeks of hard work, then 3 weeks of camping, travel, massage, etc. Paul, Box 165, Sunol 94586.

Person to help manufacture canvas bags needed. Job includes sewing, cutting, silkscreen. Full or part-time. Silkscreen Printing, 1529 63rd, Emeryville. 658-2939.

INSURANCE CLAIMS PROCESSING
Medical experience preferred. Work in small business management office. Call John, 665-6500.

EMPLOYMENT WANTED

Apartment Building Manager available. Pacific Heights, own tools. 346-3583 after 6 pm.

DENTAL LAB APPRENTICESHIP
Desired by dental assistant, silversmith with ten years experience. Familiar with most C+B techniques. 285-6022.

Experienced, resourceful, professional for typing, housework, plant care, errands. What have you. I have a car. Call Merry, 863-3522.

I am an experienced secretary with guts, brains and excellent skills. I want to use my abilities in a responsive environment. I can travel. Call Wu, 548-3543.

Phi Beta Kappa, woman, published writer, social & physical sciences, seeks part time work. 654-5310 eves.

Multi-talented writer/speaker with pr skills and experience seeks lucrative position. 992-6922 11-2 pm or Box 119, Daly City 94016.

FOOD

Total Theatre Catering Service
Gourmet food & entertainment. Reasonable rates. Call, 387-3758.

MEAT

Enjoy delicious beef direct from our ranch & SAVE! No additives for a healthful difference. Grain fed halves, 73¢ lb. Also 90 lb. "Cowboy" packs. Cutting & delivery available. FRUSETTA RANCH: Growers since 1887. Satisfaction Guaranteed. (408) 628-3559 day or night, Hollister, California.

GARAGE SALE

1614 Alabama, off Precita, Saturday, April 24, 10-4. Miscellaneous household goods and antique lamps.

GROUPS

BIOFEEDBACK
classes & individual training for learning deep muscle relaxation, creativity, concentration, meditations. 444-5513.

T-A GESTALT GROUPS
Let go of old self-destructive ways and re-decide how you will live your life. Weekly groups, \$50 per 6 weeks or MediCal. Also occasional weekends. Call 548-7475.

LifeWorks

Since December, LifeWorks people have participated in:

- three bio-energetic workshops
- three weekly dayhikes
- weekly groups
- two body-awareness workshops
- six parties and
- two children's workshops

Find out what you've been missing at our free open house on Tuesday, April 28th at 7:30 at 1668 Bush (at Gough), in SF. Everyone welcome. Refreshments! Call 567-7766 for further information. Robert W. Cromey, Licensed Therapist, Director.

GESTALT INSTITUTE OF SAN FRANCISCO
AWARENESS PROGRAM
EVERY MONDAY 4-8 PM
Focuses on awareness and personal growth. Drop in when you can, stay as long as you want. Groups are led by advanced trainees under the supervision of Institute members.
AT 1719 UNION ST., SF
FEE: \$4.00 EACH VISIT
AT THE DOOR
(415) 776-4500

OUTLAW WEEKEND REVIVAL
Join Original four "Outlaws" who launched popular Free-U weekends on how to find your own way outside the system. A chance to find out what's been happening to them — and to you. April 30-May 1 at rustic mountain camp, 2 hours north of SF. Car pools arranged. Call: Making Ways, 444-7411.

MASSAGE — WORKSHOP
Sat., May 1st and Sun., May 23rd—Learn to give and receive sensitive, nurturing, flowing, massage. Non-sexual. Sausalito houseboat with hot tub. Caryn Simon. 652-0906.

Group openings: women, men for mixed group. Co-leaders trained in gestalt and process therapy.
Call Rene Thista, L.C.S.W.
668-3250 days 668-1282 eves.
Mary Dempcy, L.C.S.W.
668-3250 days 692-4773 eves.

LEARNING ABOUT YOUR EYES
Libra Center for Eyes & Vision offers professional help in self-responsible, preventive eye care and vision improvement. Basic Consultation and Myopia Group. Call for more information: 383-3806. 42 Miller Avenue, Mill Valley.

SELF HEALING WEEKEND
APRIL 30 - MAY 2
Taoist health practices: Ten fundamental treasures. Movement, Gestalt, Massage and More. Beautiful Sonoma ranch. Hot tubs. Delicious vegetarian meals. \$35 total cost. Call (415) 968-3462, or send check to SELF HEALING CENTER, 2071 HUNTINGTON LANE, LOS ALTOS, CA 94022. LEADERS: GENE NEUFELD, LCSW and MARGOT MCNEIL, Ph.D.

This is not for everybody. We are an ongoing group of marrieds with children, into sharing our experiences in open relationships. If interested, respond to Guardian Box 10-27-P.

Prometheus Growth Center, 401 Florence, Palo Alto. Weekly open psychodrama groups and weekend workshops. Fri. & Tues, 8:15 pm, \$5. 328-5137.

TOGETHER AND FREE DISCUSSION GROUPS

A new discussion group. Together and Free, has recently been formed, focusing on communication between men and women within a social environment stressing support and honesty. The group is primarily a social gathering. Meets every Friday evening. 7:30 pm. Public: \$2.50. Students: \$2.

Topics for discussion:
April 23—"Asserting Positive and Negative Feelings."
Presenting one's self in a positive assertive manner. How do we set limits in a relationship? What prevents us from expressing both positive and negative feelings in a relationship?
Lecture: "Harnessing Personal Power."
The California Club of California, 1750 Clay St. at Van Ness, SF, 94109. 563-3874.

DROP-IN GROUP
Counseling Therapy, Thursdays, 6-8 pm, 8 Charlton Court, off Union St., SF. Robert W. Cromey, Licensed Therapist, Director LifeWorks. Call 567-7766. \$6.

MEDITATION-BASED THERAPY
Weekly group. Ongoing. Gestalt, dreamwork, meditation, body awareness & more. \$30/month. 849-4762.

MOVE CLOSE

In the flow of the universal energy dance there lies a place inside each of us that offers bliss! harmony/peace/aliveness. We will use improvisational movement to grow and move together toward that place. Trust your spontaneity and creativity. It's all you ever need. Two hour groups combining movement with sharing discussion. No prior experience in dance necessary. Medi-Cal acceptable. Write or call for free brochure and info: San Francisco Dance-Movement Therapy Center, PO Box 15206, SF, CA 94115. 655-3590 (messages).

All Day Active Imagination
Workshop: A Jungian Approach
The creative aspect of the workshop will include archetypal material, masks, drawings, poetry, collages and the use of mandalas. Sunday, May 2, 10 am-4:30 pm, at the SF Jewish Community Center. Call 346-6040 or 567-8921 (home).

BUILD Relationships

Are you unhappy, misunderstood or frustrated in your present relationships? Are you having difficulty finding the right person for you? Relationships are built not found. Start learning skills to be more confident, meet people, build trust and understanding, communicate openly and resolve disagreements and conflicts. Make happiness and intimacy come into your life.

Our workshops provide you safety, support and skilled leadership. Register now for one of the following regularly scheduled workshops/groups:
Drop-in Seminar — May 2
Making Relationships Work — May 8
Communicating About Sexuality — April 24-25
Women's Sexual Enhancement Programs
Men's Sexual Awareness Groups
Couple's Sexual Enhancement Programs

RESOURCE CENTER
FOR HUMAN RELATIONS
6201 Harwood Ave., Oakland 94618
For further information, phone
653-8901
between 9 am and 4 pm, M-F

GAY BAR ALTERNATIVE
T-A communication games to enhance your personal and business life. Gay and higher consciousness raising specialization. Realities, 931-3026.

MASSAGE WORKSHOP IN THE REDWOODS
May 7-9 June 4-6
a relaxing weekend learning to share your energy with a caring, nurturing style massage at a 30-acre retreat just 1 1/2 hrs. south of SF in the Santa Cruz Mts. The complete weekend-sauna, swimming pool, instruction, food and lodging - \$35.

Our staff is certified and trained in massage, deep relaxation, and body movement.

An AHLEF recreation program for registration call 285-1916 or 841-6500, ext. 388.

WITCH READS TALES
new-old in cozy den. Join us! Chills, apple cider, Thursdays. \$1.50. 665-8881.

POWER GROUP
I would like to form a power group of ambitious, aware & active peoples. If you would like to join, call Stan, 752-0634 (keep trying) or write 681 Ellis, #97, SF 94109.

DREAM WORKSHOP
A Jungian Approach
The creative aspect of the workshop will include dreamwork, painting, poetry, writing and other creative forms of expression which will enable us to activate our imaginations as well as become more in touch with the nature of the unconscious. Sessions starting Mon. eve., May 3, 7-9:30 pm; Tues. afternoon, May 4, 1-3:30 pm; WWed. eve., May 5, 7-9:30 pm at the SF Jewish Community Center, 3200 California St. Call 346-6040 or 567-8921 (home).

WOMEN
ALYSSUM/EAST
Women share your experience, strengths and needs with other women. On-going Drop-In Group. Feminist Perspective Facilitation, Bodywork, Workshops available, \$3. Thursdays, 4:30/7:30, 1710 Franklin, Oakland near 19th St. BART. 421-3128

FANTASY
Exhilarating! Therapeutic! Be What You Always Wanted to Be! Group creates your world with you. Not sex — much rarer. For free souls, all ages. \$4. 665-8881.

REACH OUT
And Touch Within
Eve. groups in SF, Berkeley and Marin. Men and women. Twelve weeks of positive self-relating in a supportive experience. Molly Willet, MA. Humanistic Psychologist and author of THE SELF CONNECTION. \$5. Phone, 388-3692.

HOME FURNISHINGS

RUGS, unclaimed, 9 x 12, \$9.95 and up. Supreme Rug Cleaners, 2931 Geary Blvd. 752-9300.

Tired of looking for second-hand furniture? NATURAL WOOD UNFINISHED FURNITURE might be the answer. Berkeley Woodcraft, 1814 San Pablo Ave., 848-0818.

BEAUTIFUL FOLDING BEDS
Folds into couch, chair, cushion. Also Futon mats, Zalus, extra warm comforters. Comfortable compact furniture, folding and box wood frames.

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3103 Geary 752-7693

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Cash! Immediate cash paid for household and office furniture. 564-0493, Larry.

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50% off. Handmade, 100% wool, from Pakistan. Bokharas, Kashans, Caucasians. Call Syed, 376-7765.

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All brands & sizes. Factory guaranteed. NEVER UNDERSOLD 525-6088

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Gymnastics studio - classes for all. Beginning classes forming now. Fully equipped. Call 752-9814.

STAINED GLASS CLASSES
8 Sessions \$45 Phone Rachel
776-2211 or 332-9100

HATHA/RAJA YOGA CLASSES
Daily classes in Hatha Yoga. Special Beginner and Intermediate courses. Meditation courses also. Teachers personally trained by Swami Vishnu-Devananda. Vrindavan Yoga Farm, Grass Valley, Ca. available for retreats. International Sivananda Yoga Community, 1385 7th Ave., SF, 564-2497.

T'AI CHI CH'UAN
I teach the positions, in sequence and in flow with care, privately. Peter, 824-7882.

MEMORY WORKSHOP
Remember names, numbers and things accurately and quickly 6:30-10, April 14 or 22. \$25 including supper. Workshops for Innovative Teaching, 191 Edgewood Ave., SF 94117, Joan Minninger, Ph.D., Special Field Member ITAA. 665-4932.


SHINTAIDO
A new Japanese art of "Moving Meditation." 1943 Hayes St., SF. Telephone: 751-5449.

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CO-AUTHORS of the best-selling book, The Art of Sensual Massage. Be a certified massage practitioner within 2 months. Coeducational classes. Certificates awarded students are approved by the Superintendent of Public Instruction.

841-2650
T'AI CHI CH'UAN
INNER RESEARCH INSTITUTE
New classes starting April 27, Tuesdays & Thursdays, 6-7 pm. Call or write: 821-2681. 1135 Mission St., SF 94103.

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Small groups. Various locations. All levels. Special attention to individual objectives. Japanese Language Workshop, 397-0843.

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Quality instruction for girls, boys and women of all ages. Beginners, intermediate, and advanced students are welcome. Free tryout class. 2901 Clement Street, corner of 30th Avenue. 668-4000.



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AUTOMATIC TRANSMISSION-FUEL INJECTION
2029 Blake St. (nr. Shattuck) Berkeley
Open 8-5:30 Mon.-Fri.

FLUTE FOR BEGINNERS
Being offered by student of Merrill Jordan. \$6/per
lesson. Larry 665-5721.

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Non-monoamous? Cooperative? Living together?
Communal? The Harrad Community is looking for
people looking for people in alternative lifestyles.
Introductory meetings: San Francisco, first Fri-
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Franklin, 7:30 pm. Berkeley, second Sunday each
month, 1606 Bonita at Cedar, 7:30 pm. Walnut
Creek, third Friday each month. Co-op Shopping
Center, 1510 Geary Rd. at Treat Blvd., 7:30 pm.
(415) 658-6353

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Past, present and future. Advice on all problems. Help in Love, Business, Health. Licensed. Don't compare me with any San Francisco readers. Madam Rachel, in Santa Rosa.

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Your chart, with progressions and transits, applied to life situations (compatibility, vocation, etc.). In-depth session with experienced, professional, Astro-phone-trained counselor. Sylvia Moon Mollick 863-5178.

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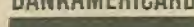
ACTING CLASSES: Theatre of Man, 8 week training session in mime, voice, physical theatre, beginning and advanced acting. Starts Monday, May 3. Registration Sun., May 2 from 2-5 pm. At 1350 Waller St. off Masonic Ave. Attend four trial workshops **FREE** week of Apr. 26. For sched. and info, call 285-3719

or mail your ad to: Guardian Classifieds,
2700-19th St., S.E., CA, 94110.

"Ask about year and 1/2-year contracts for big savings!"

Specify type size in space to the left of line containing capitalized words.

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box _____			Phone _____
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TOTAL \$ _____			

Place Share Rentals ads for two or more times, AND DON'T BE LEFT HOLDING THE PAD. More info? Call Guardian Classified at 824-2506.

Professional television director new to area would like to associate with theatre group. Rob, 824-1786.

PERSONALS

MAIL GUARDIAN BOX RESPONSES TO 2700 19TH ST., SF, CA 94110.

Due to our legal liabilities, the Guardian will accept personal ads with Guardian boxes, P. O. boxes or mail service boxes ONLY. No phone numbers or private addresses will be published. Please see the coupon for price and box information. This policy applies ONLY to ads in the PERSONAL category.

Couples and individuals interested in raising a child who cannot continue to live with his parents are asked to call JACKIE, San Francisco's foster home recruitment organization for information at 752-4142.

TALK - Telephone Aid in Living with Kids. Free counseling by telephone for parents who are having problems which might involve children. Under stress, got a problem, just need someone to talk to? Call TALK 826-0800. Open 24 hours.

Woman wants man. Guardian Box 10-29-H.

W/M, 27, would like to date an open-minded, tall woman, 6 ft. to 6 ft. 4 inches. I am into tennis, swimming and people who have many interests. If you are interested, write John, Guardian Box 10-29-M.

Quiet, idealistic, attractive male, 29, 5'11", bearded, simple-living vegetarian with small San Francisco farm, involvement and BA in filmmaking, seeks warmly wise, attractive shapely young woman for loving, friendship, music, exploring, maybe work-sharing. Photo appreciated. Reply Guardian Box 10-29-J.

Very bright, educated, articulate, more-or-less sane w/m, 31, 6', non-wealthy, unconventional, with good sense of humor and checkered past. I'm seeking a very bright, very well endowed, honest, tall, non-fat woman, ideally for lifetime, equal partnership to share conversation, sex, laughter, grass, ideas, travel, but fly-by-night is all right. Letter. Guardian Box 10-29-L.

Relaxed man would like to join cautiously adventurous woman on exploration of the "swingers" scene. Guardian Box 10-29-K.

SHALL WE CLICK?

Distinguished, reputable camera seeks reproduction activities with local camera-ready copy. Our relationship may be long-term or one-shot. Calls concerning stats, reverses and halftones enthusiastically accepted. Discreet. Please call 824-7660 after perusing my ad on p. 6 of this issue. Don't leave me in the dark(room).

Creative man wishes to meet an attractive woman interested in building a relationship of equality and cooperation. Guardian Box 10-27-A.

W/M, 29, seeks financially independent SF girl of any ethnic persuasion, with obsessive interest in films. Michael, Box 720, 625 Post St., SF 94109.

Bi-gal seeks same for lasting friendship. No hassles, very down to earth. For a sincere friend, write P. O. Box 781, Corte Madera, Calif.

W/M 48, above average intelligence seeks relationship with w/f above average intelligence. 30 to 45 years old, SF only. PO Box 588, 625 Post St., SF, CA 94109.

W/M, 35, good-looking, gentle, strong, college grad, self-employed seeks company with honest, pretty lady. I am into old-new films, acting, tai chi, psychology, jazz-rock and country living. Guardian Box 10-28-O.

Young scorprio gentleman looking for outgoing young lady to accompany me to Friday night swingparties. PO Box 3401, San Rafael 94902.

I am bi/male, 27, 6', 175, professional interested in trying a gay relationship with honest, sincere sensitive person. Write Tom, 1209 Sutter, Box #19, SF.

My name is James Lockett. I'm a young black man of 29 years: a lonely, but positive Sagitarian. I'm 6'11", 175 lbs. & would like to meet a mature, liberated woman. James Lockett, Box B-65477, Tamal, CA 94964.

Curtis L. Johnson: 29 yrs. of age, 6', 155 lbs., black hair, med. brown eyes & complexion. I am a very good natured Scorprio with a sense of humor. Very opened minded with something to offer at any level. I'm considered handsome & loveable. I wish to correspond with a female of any race, creed or color. P. O. Box B-35855, Tamal, CA 94964.

Married Man, 43
No slouch in any department
Wants congenial relationship for daytime diversion with unencumbered, experienced woman.
Reply Guardian Box 10-28-E.

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If it's free or cheap (under \$50) the place to sell it is the CHEAPO category, the Bay Guardian's bargain basement bonanza. 2 lines, 2 bucks — can ya beat that? (Items wanted or for sale only!)

Send your Cheapo to: Guardian Bldg., 2700-19th St., S.F., Ca. 94110

Male, 34, handsome, intellectual, but more concerned with feelings, communication, growth, sharing — dubious regarding this ad, but still hopeful — Seeks trim female counterpart — photo appreciated. Guardian Box 10-29-G.

WOMAN NEEDED: UNDER 30

Beautiful/gentle/educ./with class (or willing to learn)/sharp mind/experimenter/est or equivalent. Not afraid of fantasy games is sought by male/30/ Aries/creative business mind/sensitive/into games and different levels of society. Woman should be into playing range from rags to riches. Alan, Box 11000, SF 94101 — Take a chance, this could be the answer.

Young male existentialist is interested in meeting feminist oriented women for authentic relationships. Interests are unlimited, but center around film, music and truth. If you are aware, have a sense of humor and feel like meeting someone new, write Michael, Guardian Box 10-29-C.

Tall, slim, brilliant, beautiful East Bay feminist, 35, seeks interesting, uncomplicated liaison with man, 25-35, one night a week, maybe two. Ideal partner would enjoy thinking, be cynical outside, romantic inside and love emotions and sex. Write, describe yourself, tell what you are looking for. Guardian Box 10-29-A.

Attractive, warm, considerate prof. W/M 38. Wide interests, seeks shapely petite female into outdoors for total relationship. Age-race unimportant. Box 496, Redwood City 94063.

Young male in Vientiane, Laos wants pen friend in United States. If interested, please write 537 Jones, #3954, SF 94102.

Shy guy, 28, is affectionate, sensitive, gentle, a great lover. Likes tennis, music, intellectual discussions, laughter, feeling and caring. Looking for a pretty, intelligent, talkative, and very forward lady to try and push me around. (Warning, I like to be stubborn). Guardian Box 10-29-P.

Vasectomized Urban Hermit
32, wants intelligent partner for (seriously!) honest communication. P. O. Box 12291, SF, CA 94112.

Ready for an open, alive, supportive relationship? Come play with me! Into being outside, cooking, est, men. Statistics? 28, W/f, RN, East Bay. Betty, Guardian Box 10-29-E.

CREATIVE CHILD CARE

Needed by 11 yr. old girl with working mother. Summer vacation all day weekdays. Living Montclair, but not geographically limited. Guardian Box 10-29-D.

Baby you can drive my car. Yes I'm gonna be a star. Baby you can drive my car. And maybe

Professional man, 29, sensitive, attractive, would like to meet woman, 28-30 (to 5'7") who is uninvolved, sincere, preferably professional or satisfied with her endeavors to share emotionally, intellectually: the outdoors, fine cooking, the arts. This kind of overture is not my style, however have found other accesses unsatisfactory. Guardian Box 10-29-B.

Academic, 50, wishes to meet a younger woman, late twenties to late thirties, who is interested in marriage. He seeks an exceptionally lovely woman of taste and dignity: someone with brains, who uses them working at something she enjoys; an intellectual sort who prefers things like making love, reading, serious music and walking everywhere; a woman who is sufficiently well educated and informed to perceive most middle class myths; someone who has opted out of consuming for young moderns and motherhood in Menlo, but retains a strong need for one gentle, loving, romantic and supportive man; and, of course, someone who will be no more reluctant to answer a Personals ad than he has been to place one. He is slim, about 6', in excellent shape, and said to be youthful and rather good looking. R. Harris, P. O. Box 27445, San Francisco, CA 94127.

Joyous man, 32, into making things happen, est, music, walks, eating out (it's fun!), meditation, and all things beautiful, is ready for an outrageous vital woman. John Herrick, Box 9221, Berkeley 94709.

Asian man, designer/writer interested in meeting young Caucasian lady of similar interest for friendship and companionship. Guardian Box 10-29-F.

Street artist, 32, jeweler, poet desires a wife with sense of humor. Kids ok. P. O. Box 3103, SF 94119.

Businessman, pilot with own plane seeking young lady 18-35 for fun trips and business trips on my plane or boat. Please write if you are slim, sensual, fun loving, good conversationalist. Beauty not necessary. East or South Bay preferred. P. O. Box 3183, Hayward, Ca.

BUSINESS PERSONALS

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Join our social club of sincere ladies & gentlemen. All ages, races & occupations (executives, professionals, policemen, technicians, craftsmen, housewives, secretaries, teachers, etc.) from the Bay Area who, like you, are seeking wives, husbands, friends. See the profile of every opposite sex member & choose for yourself. As selective & confidential as you wish. Low fee. Free literature. Call 24 hrs. 771-6616 or write: IMS, 2115 Van Ness Ave., SF, CA 94109

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Let our computer introduce you to lots of prospective dates from different walks of life. We're Phase 2 — the dating service for people who don't need a dating service. Our unique matching procedure and low \$22 fee have made us one of the nation's largest. For free application/brochure dial 626-0802 (24 hrs.) and leave your name and address. Or write: Phase 2, Inc., 260 Kearny St., San Francisco, CA 94108

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Free to good homes. Born February 25th. Cute, healthy. Box trained. Call 661-2878.

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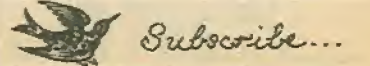
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Large, one-person apartment, Eureka/Noe Valley, \$150 max. A sunny Victorian location (Why not try?) Call Candy, 626-9941, evenings.

\$25 Reward

House or large flat w/backyard sought by 2 employed women with 2, 5-year-old children. Noe Valley, upper Haight preferred. 5-6 rooms, up to \$400. Valerie — 282-2173 or 824-7660. References.

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1 bedroom apartment - Noe Valley location. \$195. Limit 2 people. No large pets. Private entrance. Call Bob at 282-3927.

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Sunny room in conscious creative home. Quiet st. nr. GG Park. \$95. 661-1278, 586-6592.

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Our cooperative "family" has space for two persons, non-smokers. \$110 each. 922-7181. Jaclyn/Joseph. (Will consider child.)

Share quiet house in Berkeley Hills — Bay view, tree-filled yard, fireplace, piano. Male professional, 34, looking for the right woman for company, affection, mutual emotional support. Should like kids and cats — Bring yours if you have them. 527-0241.

Men, dog, cat, will share large redecorated flat in Panhandle. Fireplace, M/F. Should want long-term supportive environment, have good income, non-smoker. \$175. Doug (work phone) 863-1475.

Elmwood area, Berkeley. \$117. Non-gay woman over 26 wanted to share large house w/2 women. Non-smoker. No dogs. 549-0631.

Female roommate to share w/1 female, 2 males. Near Glen Park BART station, SF. Bob, 585-2777 evenings. \$100 per month.

Share nice big house, Bernal Heights, with one woman and dog. Two rooms with view. Share rest + util. \$175/month. 826-8771.

Share large flat as of June 1, male or female \$162.50 + util. Prefer someone who travels a lot. 922-9364.

Disciplined artist wanted to share home in Wilkits, Mendocino County, with architect & media artists. Country town living in beautiful Redwood house. Centrally located to explore Northern California. You take 1-2 bedrooms for \$60-\$155, utilities included. Call (707) 459-2550.

Straight roommate wanted. Share upper Polk Gulch flat with 2 working women. Own room. \$109/month. 776-9470. eves.

Potrero Person with young child to share with similar orientation community, personal growth. Tele.: 826-9838.

Share a pretty eleven room house in small Bay View community with 2 women, 2 men. Mellow atmosphere. Garden. \$65. 467-9309.

Large bdrm. available May 1 in apt. on Twin Peaks. \$137.50/mo. Furnished (or use own). No smokers or pets. Steve, 556-6316 (work); 826-0108 (home).

Room & Board in vegetarian commune available to rent for people needing temporary home (1 or 2 months). Call 864-9181.

Male or female wanted to share sunny Richmond flat. Own room. \$120. No pot or drugs. 386-4482, 334-4681.

Straight, employed person wanted to share Nob Hill apartment. Non-smoker. \$110. 474-5492, evenings.

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I will prepare five delicious nutritious meals a week in exchange for a nice room in a shared-living household. Buying and cleanup included. Mimi, 654-7344. Leave message.

RENTALS SUBLETS

Studio sublet Marina. May and June. \$190 a month. Responsible person. No pets. Marian, 567-8502.

Summer sublet, Noe Valley flat, 2 bedroom furnished, yard \$250 month + \$100 deposit references. 647-5323 evenings.

RENTALS SUBLETS WANTED

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Dane H. Please call Fran D., 456-4929.

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Dropped your scarf recently? Sorry I skedaddled. What was that you were saying? PAT, 647-2135, 9-10 am.

F.B.I. to me. No investigation of you ever. No restitution paid. Transponder still in. James Rose.

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DANCE/VIDEO performance: Part *Two Segway*, Joanne Kelly's continuing saga of avant-garde dance. Tonight and tomorrow night, 8:30 pm, at Video Free America, 442 Shotwell, SF, 648-9040, \$3 donation; limited seating.

PACIFIC BALLET opens another Studio 44 repertory season tonight with John Pasqualetti's *Eclipse*, Henry Berg's *Makrokosmos* and *West Side Story*. Tonight and tomorrow night, 8:30 pm, with other performances continuing thru June 5. At Studio 44, 44 Page St., SF, 626-1351, \$3 donation.

BALLET OF THE SEXES: Chitra Holt and ten student dancers premiere Holt's new dance, *Scenes of Men and Women*, about relationships between the sexes. With music by Aaron Copland. Tonight and tomorrow night at 8:30 pm, Little Theater, Creative Arts Bldg., SF State, 19th Ave./Holloway, SF, 585-7174, free.

OUR MAN FLUTE, Herbie Mann, teams up with Bobbi Humphrey for a jazz flute double header. Tonight and tomorrow night, 7:30 and 11 pm, at the Circle Star Theatre, 1717 Industrial Road, San Carlos. TELETIX, Ticketron, Macy's and other ticket agencies, \$6.50-\$5.50.

TWO GENERATIONS OF BRUBECK: A jazz concert by Dave Brubeck and his sons Darius, Chris and Danny. At 8:30 pm, Haas Pavilion, Mills College (where Brubeck studied under Darius Milhaud), Seminary/MacArthur, Oakl., TELETIX, \$7.50/\$4 students.

JAPAN NOW, the largest exhibit of contemporary Japanese art ever outside of Japan, opens today and continues thru May 28. Featuring 180 paintings, photographs, mixed-media, graphics and sculpture. During the course of the show, 18 performers from Japan will present film, video, music, poetry and discussions. At the Capricorn Asunder Gallery, 165 Grove, SF, 558-3464, free.

MARIN POETS read their own works: Eugene Ruggles, Charles Upton, Doreen Stock and Merrie Wolfson. At the Little Willow Bookstore, 207 Caledonia, Sausalito, 332-3824, free.

SATURDAY 24TH

"RE: UNION," avant-garde contact improvisation dance program by Nita Little, Curt Siddall, Nancy Stork Smith and David Woodberry. Contact improvisation is a form of dance in which the dancers remain in constant physical contact with each other. At 2:30 pm, SF Museum of Modern Art, Van Ness/McAllister, SF, 863-8800, \$2.50 at the door.

"FOOD, DRINK, LOVE and Laments," a program of Medieval and early Renaissance music by Amici Musicae. At 8:30 pm, United Methodist Church of Mill Valley, Camino Alto/Sycamore, Mill Valley, 788-2828 or 562-9932, \$3.50/\$3 srs., students.

"BIOCYCLES," music and movement, avant-garde style, with Lesley Gilbert, Erv Denman and Jim Guzzetta. Sponsored by the Center for Contemporary Music, at 7:30 pm, in the Greek Theatre, Mills College, Seminary/MacArthur, Oakl., 632-2700, free.

MARY MACKEY reads her poetry. At 8:30 pm, at the Full Moon Coffeehouse for women, 18th St./Eureka, SF, 864-9274, \$1.50 donation. (Women only.)

THE OAKLAND A'S meet the Cleveland Indians in Cleveland today, but you can watch at home, 11 am, KPIX channel 5.

FIRE-EATING, juggling and a mechanical man mime routine, by Billy Barrett and Sandy Counts. Plus Appalachian folk tales by Giles Asbury. Part of the children's matinee series, 10 am and noon, Old First

Church, Van Ness/Sacramento, SF, 776-5552, \$1/50¢ children.

DIALOGUE ON DEATH, a seminar on dealing with death without euphemisms, examines the moral, legal and ethical attitudes on euthanasia, suicide, abortion and other issues. 9:30 am-3:30 pm, First Unitarian Church, Franklin/Geary, SF, \$5. Sponsored by the Bay Area Association for Suicide Prevention.

SUNDAY 25TH

OPEN AIR BANDSTAND concert by the smartly uniformed Oakland Municipal Band. Alexander Tansman's *Carnival Suite*, Debussy's *Clair de Lune* and excerpts from Brodin's second symphony highlight the program. At 2:30 pm, in the Lakeside Park bandstand, near Grand Ave./Park View Terrace, free.

ALASKA HOMESTEADERS Fred and Elaine Meader introduce their film *Year of the Caribou*, based on their 15 years of back-to-nature



"Kissinger," a painting by Leon Golub on exhibit thru May 9, SF Art Institute.

living above the Arctic Circle. At 2:30 and 7:30 pm, Wheeler Aud., UC Berk., 642-2561, \$2.50/\$2 students.

OFFBEAT AUCTION to benefit *Women at Work* magazine includes such items as Joan Baez's guitar strings, a transcript of the House Judiciary Committee hearings on the impeachment of Nixon, autographed by Rep. Barbara Jordan; an autographed script from a Lily Tomlin special, and a VW tune-up by a woman mechanic. Today, 1-5 pm, Pauley Ballroom, UC Berk., 776-0808, \$2.

CHERRY BLOSSOM PARADE from City Hall to Nihonmachi fills the streets with Japanese dancers, musicians, clowns, Akita dogs and floats. The procession begins at 1 pm from SF City Hall and continues north on Polk to Post, then west on Post to Japan Center. Bleacher seats, \$3, available at California First Bank in Japan Center, Sumitomo Bank, Geary St., and other SF locations. For more info call 346-3242 or 922-6776.

October in the Alaskan Brooks Range: Fred and Elaine Meader pull their canoe across a frozen lake. They're showing their film, *Year of the Caribou*, Sun/25, UC Berk.



PHOTO BY FRED MEADER

SF NEW JAZZ FESTIVAL features music by up-and-coming local groups, including Listen with Mel Martin, the Rubisa Patrol, Paul Pot-yen's New Music Alliance and Ledanjo. From noon-5 pm, in McLaren Park Amphitheater, Mansell/Shelley Dr., SF, 558-4728, free.

SHOSTAKOVICH'S Symphony No. 14, a song cycle based on poems by Lorca, Apollinaire and Rilke, highlights the SF Chamber Orchestra's concert with cellist Laszlo Varga. Other works by C.P.E. Bach and Mozart. At 3 pm, McKenna Theater, Creative Arts Bldg., SF State, 19th Ave./Holloway, SF, free.

MONDAY 26TH

DIXY LEE RAY, former head of the Atomic Energy Commission, opens a lecture series on energy and the environment with a talk on "Alternate Energy Sources." At 7:30 pm, Zellerbach Aud., UC Berk., 642-2561, free. Advance tickets available.

SF ALL-STAR JAZZ BAND, featuring John Handy on sax and Michael Howell on guitar, plus compositions and arrangements by Duke Ellington, Count Basie, Stan Kenton and others. 8 pm, at John Adams Community College Center, 1860 Hayes/Masonic, SF, 558-2335, \$2 donation.

A TASTE OF DRAMA: Theatre of Man offers four free workshops in theater arts this week, an introduction to their spring classes. Each workshop runs about two hours. Today, physical theater at 7 pm; acting, Tues/27 at 7:30 pm; mime, Wed/28 at 11 am; voice, Sat/1 at 11 am. 1350 Waller, SF, 285-3719.

TUESDAY 27TH

CERAMICS AND ABSURDITIES, a brief happening by Esteva, Richard Stahl, Katherine Ish and former members of the Committee. At 7 pm, sharp, Galeria de la Raza, 24th St./Bryant, SF, 826-8009, free.

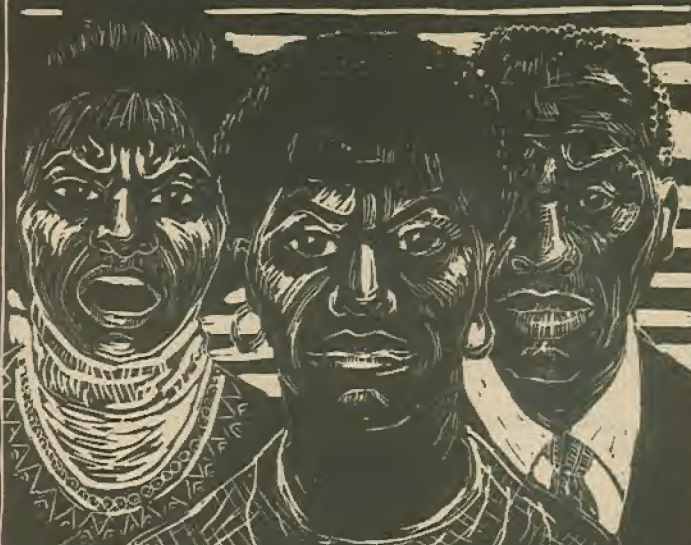
"SEVEN SAMURAI," Akira Kurosawa's epic samurai film about 16th century villagers who hire mercenaries to protect them from outlaws. At 6 and 9:30 pm, Wheeler Aud., UC Berk., 642-2561, \$1.50, tickets only at the door, one hour before performance.

MARTES POPULAR, a regular series at La Pena which features dinner from a different Latin American country each week plus a free concert of Latin American music. Tonight, Nicaraguan food. Concert at 9:30 pm. 3105 Shattuck/Prince, Berk., 849-2568, \$2.50.

"EFFI BRIEST," Rainer Werner Fassbinder's black-and-white 1974 film based on Theodor Fontane's novel. At 7:30 pm, SF Museum of Modern Art, Van Ness/McAllister, SF, 863-8800, \$1.50/\$1 srs., members, under 16.

HUNTERS POINT

TENANTS FOR ACTION



WE WON'T MOVE WITHOUT JUST COMPENSATION

Linoleum print posters by the Wilfred Owen Brigade, on exhibit Fri/30-Sun/2, noon-5 pm. At the Galeria de la Raza, SF.

WEDNESDAY 28TH

BASIL RATHBONE and Nigel Bruce outleuth Scotland Yard in *Sherlock Holmes Faces Death* (1943) and *Dressed to Kill* (1946). Tonight at 7 and 8:30 pm, part of a Wednesday Holmes series, thru May 5, 155 Divisadero Hall, UC Berk., 642-7477, \$1/75¢ students.

JOHNNY WINTER plays his jumping rock and roll, along with Ted Nugent and his band of Detroiters. Tonight and Fri/30, at 8 pm, Winterland, Post/Steiner, SF, TELETIX, \$7/\$6.60 advance.

FRANKIE ARMSTRONG sings of women's experiences in traditional ballads and recent original compositions. Tonight and tomorrow night, 9 pm, at the Freight and Salvage, 1827 San Pablo, Berk., 549-1761, call for cover charge.

TWO EDS ARE BETTER THAN ONE: Poets Ed Dorn and Ed Sanders read their own works. Tonight at 8 pm, New College of California, 777 Valencia, SF, 469-2227, free. Sponsored by the SF State Poetry Center.

MUSIC FOR A WHILE performs unusual European music of the 14th to 17th centuries, featuring works considered avant-garde at the time. At 8 pm, SF Museum of Modern Art, Van Ness/McAllister, SF, 841-0232 or dial TELETIX, \$3.50/\$3 srs., students and museum members.

FRENCH CANADIAN documentary film *Acadie, Acadie* records 1968-69 New Brunswick student protest to support French nationalism. At 8 pm, California Gallery, 2877 California, SF, 929-8511, \$1.50/\$1 srs., students, Alliance Française members.

HELEN GAHAGAN DOUGLAS, victim of a red-baiting smear by Richard Nixon in the 1950 California Senate race, offers her views on the American political scene. At 8 pm, Olney Hall, College of Marin, Kentfield, 454-0877, \$2.50.

THURSDAY 29TH

PAUL KRASSNER, editor of the rather elusive *Realist*, shares his world view plus the Dixieland sounds of the Bourbon Street Irregulars. Tonight at the Inn of the Beginning, 8684 Old Redwood Hwy., Cotati, (707) 795-9955, \$2.

BASIL BUNTING, a poet in the bardic tradition, reads his works. At 8 pm, SF Museum of Modern Art, Van Ness/McAllister, SF, 469-2227 or 863-8800, \$2.50.

PARASOLS, an exhibit of beach scenes painted by June Felter. Thru May 23, Wed.-Sun., 11:30 am-10 pm, at La Belle Helene Gallery, 1345 Railroad Ave., St. Helena, (707) 963-9984, free.

FRIDAY 30TH

SOUND PHILOSOPHY: A solo concert by Roland Young, on electric bass clarinet, alto and soprano sax, plus amplified kalimba (African thumb piano) and kanza. From 9 pm, at the Blue Dolphin, 3819 17th St./Sanchez, SF, \$1.50 at the door.

GORDON MUMMA, pioneer in live electronic music, joins the New Music Ensemble of the SF Conservatory of Music. Program includes the world premiere of Mumma's *Equale: Zero Crossing, Hornpipe* and other works by David Rosenboom and Alden Jenks. At 8 pm, Hellman Hall, 1201 Ortega, SF, 564-8086, free.

COUNTER CULTURE COMIX celebration features a slide history of early underground newspapers, panel discussions and chalk talks by cartoonists Dan O'Neill (*Air Pirates*), Jack Katz (*First Kingdom*), Trina Robbins (*Girl Fight Comics*), Jay Lynch (*Bijou Funnies*) and others. Today thru Sun/2, Pauley Ballroom, UC Berk., 642-3135, \$6.50 for all three days/\$2.50 per day; students \$5/\$2.

More events inside, see pages 18-22.